

Have Gun Will Travel : The Complete Series

Season One

[commence paper Friday, May 19, 2017 at 3:33 p, PDT]:

Just as I just completed yesterday on the Rawhide : The Complete Series two-part paper, I will revisit *Have Gun Will Travel* (HGWT). I already discussed HGWT is two separate papers. One entry starting on page 139 that I wrote in 1999 is here:

http://www.filmscorerundowns.net/herrmann/cbs_years.pdf

The next paper in 2006/2007 is here:

<http://www.filmscorerundowns.net/herrmann/havegunwilltravel.pdf>

This second (latter) paper covered in great detail Seasons 1 thru 3. At the time, only the first three seasons were available on dvd. Just recently I purchased The Complete Series that I received on I believe April 20, 2017. Now that I am finished with Rawhide, I can now devote time & energy on updating the information and add images to Seasons 1 thru 3, and also write a rundown of the rest of the series. So "New & Improved" papers on HGWT!

OK. Let's start with the pilot episode, "Three Bells To Perdido" that aired on CBS September 14, 1957 (I was seven years old and watched the series way back then!). Note that according to CBS Memo papers, Herrmann's contract for HGWT was I believe January 18, 1957:

LIBRARY IX			
REEL 58-D-SIX			
(HAVE GUN WILL TRAVEL)			
1. 1035 (take 1)	"Emotional Pathétique" (HGWT) B. Hermann - R. Carriguenc	Dark, emotional but sub- dued orchestral background; fragmentary; based on Have Gun theme; good cutting points (beginning to letter B on score)	:47
2. 1035 (from B to bar before D)	Ditto	Ditto (from letter B to one bar before letter D)	:55
3. 1035 (from D to end)	Ditto	Ditto (from one bar before letter D to end)	1:02
h. 1035	Ditto	Lonely oboe over soft	:14

The following are dvd timings/locations from the Complete Series set:

https://www.amazon.com/gp/product/B01C6S1ZU2/ref=oh_aui_detailpage_o01_s00?ie=UTF8&psc=1

"Three Bells To Perdido" (9-14-1957) **** 4-star rating. B+





00:01 thru 00:36 = M-11 "Main Title" Note that the handwriting is not Herrmann's. I believe it is from the hand of Fred Steiner who conducted the score in (I believe) Mexico.

LIBRARY VIII				
REEL 58-C				
(DRAMATIC AND ANTHOLOGY MAIN TITLES)				
1.	M-10 (take 4)	"Have Gun-Will Travel * Main Title <i>THEME</i> Bernard Herrmann	Heavy staccato brass groups to long suspense tail	:29
2.	M-10 (take 5)	Ditto *	Ditto	:28

2. *Allegro moderato* Have Gun - Will Travel M-11 - MAIN TITLE II B. Herrmann (REPEAT)

Note that I already have a YouTube of this score uploaded several years ago:

<https://youtu.be/wmd22LakqxM>

00:38 thru 1:08 M-12 "The Street" :

Allé Vivace (3+2) M-12 "THE STREET" HELMUTH B. HERRMANN CBS VIII 45C

By the way, this music was self-borrowed from a CBS radio show many years earlier. Here is my rendition:

[IT Happened One Night] "The Street" B. Herrmann

(5/4) *allarg. vivace* $\text{♩} = 110$

Oboe

I *arco*

II *pizz* *div*

Violoncello *pizz*

Violins

Conducted, modified & hand-copied by Bill Wozniak Wed Feb 1, 2017 4:32 pm EST

FACEb 7. CBbGbBb 7.

ACE

I made a YouTube video of this back in February 2017:

<https://youtu.be/Ktf7QJmuWbo>

2:25 thru 250: M-14 "The Newspaper" :

2. *Choro, 6/8* *M-14* "THE NEWSPAPER" (HOW) 1. HERRMANN

CBS VII 569

TRBS

TUBA

TIMP

2:51 thru 3:19 M-15 "The Card" :

ALL 2 PETANKE 6226 M-15 "THE CARD" (HGWT) B. HERRMANN
CBS VIII 566

3 TRAP UNIS.
4 HWS
3 TRAP
TUBA
TMRP

Handwritten musical score for "THE CARD" (HGWT) by B. Herrmann. The score is for a brass ensemble and includes parts for 3 Traps, 4 Horns, 3 Traps, Tuba, and TMRP. The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with "M-15" and "THE CARD" (HGWT) B. HERRMANN. The tempo is marked "ALL 2 PETANKE 6226". The score includes various musical notations such as staccato, marcato, and dynamic markings like sf, sfz, and mf. The score is divided into measures, with some measures containing handwritten notes like "S3121".

- | | | | | |
|----|------------------|-------------------------------|---|-----|
| 6. | M-14
(take 3) | "The Newspaper" (Have Gun) | Low soft ominous muted brass
Bernard Herrmann over slow tympani ostinato | :33 |
| 7. | M-15
(take 3) | "The Card" (Have Gun) | Sharp heavy staccato brass
Bernard Herrmann bridge at :08, to low menacing
suspense | :35 |
| 8. | M-16
(take 2) | "The Holster"
(Have Gun) * | Heavy staccato brass bridge
Bernard Herrmann to tail | :19 |

* Thematic material for use in "Have Gun, Will Travel" only

3:22 thru 3:41 M-16 "The Holster" :

6:30 thru 8:37 M-17 "Travel" :

H.G.W.T. *Travel* M-177 22 (3 Bells to Paulino)
 CBS VIII 56-C
 H.G.W.T. A Bernard Herrmann

1 = 60

12 Tpts 3
 12 Hrs 3
 12 Bus 3
 Tuba
 Timb

Handwritten musical score for "Travel" (M-177 22) by Bernard Herrmann. The score is for a large ensemble including 12 Trumpets (3 parts), 12 Horns (3 parts), 12 Basses (3 parts), Tuba, and Timpani. The tempo is marked 1 = 60. The score is divided into measures 1 through 11. The title "Travel" is written in a stylized font. The composer's name "Bernard Herrmann" is written in the top right. The CBS VIII 56-C and H.G.W.T. A markings are present.

10:46 thru 10:52 M-22 "The Knife" :

M-22 "THE KNIFE" (H.G.W.T.)
 CBS VIII 44 C B. HERRMANN

Handwritten musical score for "The Knife" (M-22) by Bernard Herrmann. The score is for a large ensemble including 12 Trumpets (3 parts), 12 Horns (3 parts), 12 Basses (3 parts), Tuba, and Timpani. The score is divided into measures 1 through 11. The title "The Knife" is written in a stylized font. The composer's name "B. HERRMANN" is written in the top right. The CBS VIII 44 C and H.G.W.T. markings are present.

13:37 thru 13:41 "Middle Tag"

13:44 thru 13:47 "Middle Lead-In"

6.	Middle Tag & Middle Lead- in (take 4)	"Have Gun-Will Travel * Middle Tag & Middle Lead-in" Bernard Herrmann	:00-:07 Heavy staccato brass to tag :12 $\frac{1}{2}$ -:27 Ditto - to tail	:28
7.	End Title (short vers.) (take 2)	"Have Gun-Will Travel * End Title" Bernard Herrmann	Heavy staccato brass groups to full brass curtain	:43
8.	Middle Tag (short vers.) (take 1)	"Have Gun-Will Travel * Middle Tag" Bernard Herrmann	Heavy staccato brass to tag	:04 $\frac{1}{2}$
9.	Middle Lead- In (short vers.) (take 3)	"Have Gun-Will Travel * Middle Lead-in" Bernard Herrmann	Heavy staccato brass to tail	:10 $\frac{1}{2}$

* Cuts 1 through 9 - Thematic material for use in
"Have Gun - Will Travel" only

15:18 thru 16:04 M-25 "The Fight." Scene: Early dinner scene at Dave's place. Paladin is trying to goad Dave into a confrontation. As Nancy goes into the house to get wine, Paladin, in a famous scene, speaks his mind: "You have to fight, Dave, or come back with me. You've got both my guns. I give you my word I haven't another. Now let's see you fight! You're a miserable, slimy, yellow, scrawny coward who bushwhacks men or stabs or shoots them in the back. If you had any stomach for fighting, you would've finished that boy in the cantina. You would've finished me. But you couldn't because we were face to face with you. You're about as much man as a wood louse!" At this point, Dave whips out his knife and attacks Paladin.

Actually, as Paladin begins his dressing down of Dave, the music also commences. The CBS Library Log Books describe it as "Muted brass on heavy suspense with some motion to :30. Then agitated, fast staccato brass figure thrown from brass choir to brass choir. No tail."

[illegible]

Handwritten musical score for the song "The Rose Tree". The score is written on a system of staves. The vocal parts are Soprano (Soprano), Alto (Alto), Tenor (Tenor), and Bass (Bass). The piano accompaniment is written on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The score includes a chorus section marked "CHORUS" and a section marked "30". The lyrics are written below the vocal staves. The piano part includes chords and melodic lines. The score is handwritten and appears to be a personal or working draft.

LIBRARY VIII

REEL 46-C

(DRAMATIC BACKGROUNDS)

1. M-25 "The Fight" (Have Gun" :00-:30 Muted brass on heavy :46
(take 2) Bernard Herrmann suspense with some
motion
:30-:44 Agitated (fast, staccato
brass figure thrown from
brass choir to brass
choir) no tail



16:46 thru 17:27 Note: repeat of "The Newspaper" cue as Paladin and Nancy ride put to the guard posts on the trail.

18:07 thru 19:37 M-31 "The Return" *Moderato* in C time, 32 bars, 1:16. Scene: After being questioned by the town mayor near the pass, Paladin and Nancy hurriedly ride off. Soon, however, the alarm is heard and Paladin has to shoot a guard above on the rocks. During the unrelenting ride towards the Rio Grande, Nancy leaves signs of their passing (handkerchief, glove) to alert Dave.

The CBS Library Log Books describe this cue as "Neutral, brooding, suspense low brass over marching tuba ostinato; at 1:04, accelerando to short tag."

N/A : M-32 "The River" *Moderato* in C time, 15 bars, :46. [NOTE: This cue is not used in the episode] Pretty identical to the previous cue. The CBS Library Log Books describe it as "Neutral, brooding suspense with some motion, low brass over ostinato."

20:52 thru 21:39 : M-33 "The Rocks" *Largo sost* in C time, 21 bars, :59. Scene: Dave rifle shoots at Paladin's back. Soon he even tries to shoot Nancy. Paladin rushes up to the rocks where Dave is hiding. The CBS Library Log Books describe the cue as "Slow, majestic, dramatic unison brass, ff, alternated with tymp figure."

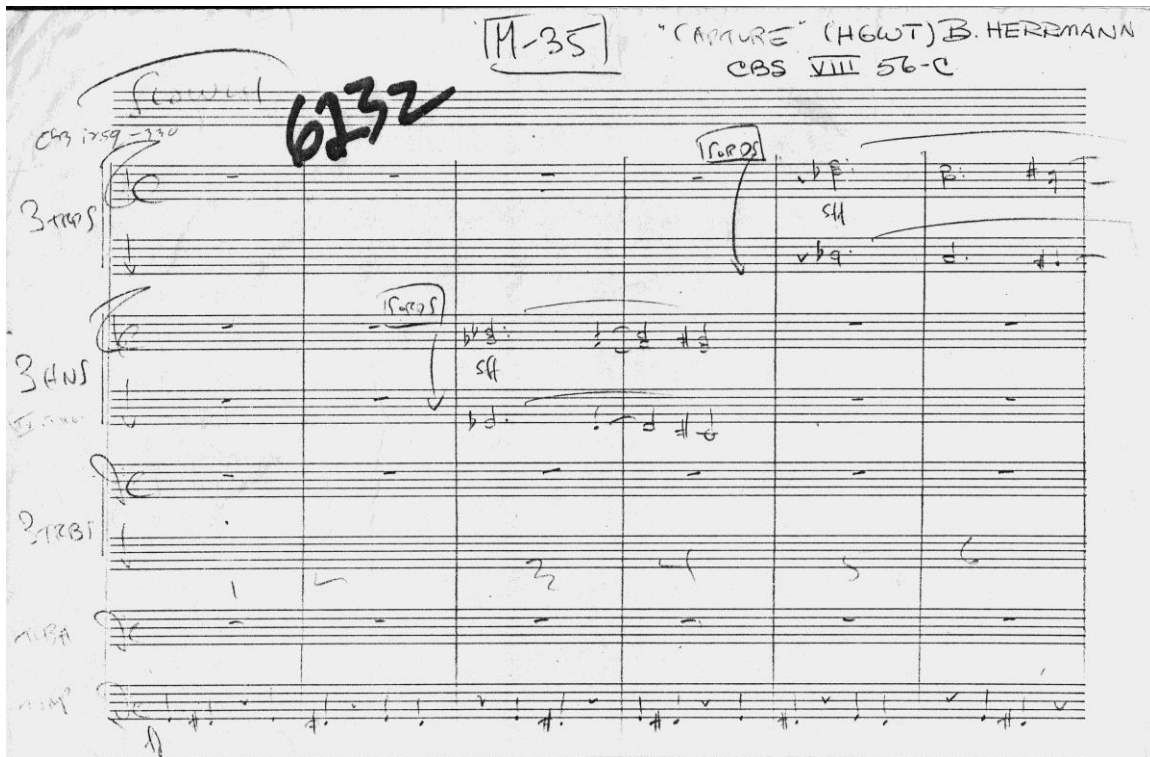


The scene above is how "The Rocks" cue ends.....

22:21 thru 23:01 . M-34 "Reunited" Scene: Jesse Reed goes outside to talk with Nancy. The CBS Library Log Books describe this cue as "Lonely horn solo over soft sustained trombones."

Handwritten musical score for "REUNITED" - "38" by B. Herrmann. The score is for a horn solo over soft sustained trombones. It includes staves for Horn I, II, III, and Trombone I, II, III. The music is in 4/4 time and features a lonely horn solo over soft sustained trombones. The score is marked with "Soco" and "p esm".

23:02 thru 23:36 Scene: Paladin with Dave in Jesse Reed's living room. Paladin says, after seeing Nancy hugging her dad, "How does a man throw away the most valuable thing he'll ever own, I'll never understand that. Well, Dave, the Marshall's waiting for you. Let's travel. Then it's the Golden Gate for me, and I wonder what kind for you!" The CBS Library Log Books describe the cue as "Dark, dramatic brass over heavy dramatic tympani ostinato to tympani roll tail."



23:37 thru 23:56 Note: repeat of "The Street"

24:40 thru 24:49 : M-37 "End Tag" *Moderato* in 3/4 time, 4 bars, :12. Scene: As Paladin goes up the lobby stairs to a poker game, he whispers something to a woman's ear, and they both laugh. The CBS Library Log Books describe this cue as a "Brass sneak to slow full dramatic tag."

- "Closing Title" 44 bars, 1:02 [short version :43]. Coma sopra M-11 Bars 1-16, etc. Cue ends on D major (notes D/F#/A). CBS Library Log Books describe it as "Heavy staccato brass groups to full brass curtain." NOTE: Not included in the dvd edition but used for the rest of the episodes in Season One. Instead the "Paladin" song was inserted....

24:53 thru 25:39 "Paladin" Paladin Theme [second season to end of series] Johnny Western/Richard Boone/S. Rolfe. Version A 1:00. "Fast western accompaniment featuring guitar and accordion. Slow fade at end."

Version G. "Relaxed western melody. :26-1:05 Vigorous guitar accompaniment under single line accordion melody line."

LIBRARY IX

REEL 58-D-SEVEN

(HAVE GUN WILL TRAVEL)

1. Paladin (vers.A) (take 1)	"Paladin" (Ballad of Paladin) J. Western R. Boone S. Rolfe	Fast western accompaniment featuring guitars and accordion) no melody line; slow fade at end	1:00
2. Ditto (tk.3)	Ditto	Ditto	:56
3. Ditto (tk.4)	Ditto	Ditto	1:00
4. Paladin (vers.B) (take 1)	Ditto	Ditto	1:07
5. Paladin (vers.C) (take 1)	Ditto	Ditto	1:01
6. Paladin (vers.D) (take 2)	Ditto	Ditto	:58
7. Ditto (tk.3)	Ditto	Ditto	:52
8. Paladin (vers.E) (take 1)	Ditto	Ditto	:54
9. Paladin (vers.F) (take 1)	Ditto	Ditto	:54
10. Paladin (vers.G) (take 2)	Ditto	:00-:26 relaxed western melody on accordion over slow guitar chords :26-1:05 vigorous guitar accompani- ment under single line accordion melody line; to fade	1:05
11. Paladin (vers.H) (take 2)	Ditto	:00-:30 relaxed western melody on accordion solo; :30-1:01 vigorous western melody (theme and accompaniment on accordion only)	1:01
12. Paladin (vers.J) (take 1)	Ditto	Relaxed western melody on accordion solo	:22

,.....

THE BALLAD OF PALADIN

By
JOHNNY WESTERN
RICHARD BOONE
SAM ROLFE

Moderately Bright

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Moderately Bright' and 'mf'. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal melody enters in the second system, marked 'mp'. The lyrics are as follows:

1. Have gun will trav-el reads the card of a man
trav - els on to wher - ev - er he 'must. A A

knight with-out ar-mor in a sav-age land. His fast gun for
chess knight of sil-ver is his badge of trust. There are camp - fire

hire heeds the call - ing wind. A sol - dier of for-tune is the
leg-ends that the plains-men spin of the man with the gun, of the

Chord markings above the vocal line include F, C7, F, C7, F, Bb, F, and Bb.

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UCLA

Note that the End Credits spelled Bernard Herrmann's named incorrectly! :

Music by . . Bernard Hermann

[break 5:50 pm Friday, May 19, 2017]

“The Outlaw” (September 21, 1957) ***** A-



This is a terrific episode (four out of five stars) for two main reasons: Charles Bronson stars, and we are treated with eye-catching locations (Alabama Hills just outside Lone Pine, CA). I really like this series because most of the time you enjoyed the episodes in pretty breath-taking locations.

-00:01 thru 00:50 : “HGWT Main Title” This music is lifted from the pilot show, and every subsequent episode will include this music opening the show, so I will henceforth not make note of this music.

-Chapter 1 from :51 to 1:09: SCENE: Hotel Carlton, day. The music inserted here is “Street Scene # 6” by Rene Garriguenc (isolated bars). CBS

8-45-C, CBS Music Library cue #175. You will often hear this Garriguenc street motif cue in future episodes (as well as Herrmann's own "The Street"). Instrumentation: 4 horns, 3 trumpets, 3 trombones, tuba, and timp. 21 bars, :40 duration. In this episode you hear Bar 1, then Bars 1-2, Bars 17-18 played twice, then Bars 19-23.

Handwritten musical score for CBS Music Library cue #175, "Street Scene # 6". The score is for 4 horns, 3 trumpets, 3 trombones, tuba, and timpani. It is marked "Allegro vivace" and "♩ = 128". The score is divided into two systems, each with 11 bars. The first system is marked (1) through (11) and the second system is marked (12) through (22). The score is handwritten on yellowed paper. At the bottom, it is noted "Hand-copied by Bill Wadsworth" and "VCLA Jan 13 1988".

Handwritten musical score for CBS Music Library cue #175, "Street Scene # 6". The score is for 4 horns, 3 trumpets, 3 trombones, tuba, and timpani. It is marked "Allegro vivace" and "♩ = 128". The score is divided into two systems, each with 11 bars. The first system is marked (1) through (11) and the second system is marked (12) through (22). The score is handwritten on yellowed paper. At the bottom, it is noted "Hand-copied by Bill Wadsworth" and "VCLA Jan 13 1988".

-2:32 thru 3:08: "The Card" (HGWT). Once again this is lifted from the original score for the pilot, and you will hear this cue many times in subsequent episodes.

-4:51 to 5:29: “The Watching” (*Western Saga*) Cue # 377, Bars 68-73, 77-79. Scene: Search for Manfred Holt (Charles Bronson) in grove. The instrumentation for *Western Saga* cues: 3 Bb trumpets, 4 horns, 3 trombones, tuba, and timp.

-6:13 thru 6:30: “The Watching” (*Western Saga*), Bars 1-3. This then overlaps to...

6:28 thru 7:30 : “Badman” (*Western Suite*), Bars 1-7, 7, then 24-29. Paladin here lays a trap for Manfred. Note: Instrumentation for *Western Suite* cues: 3 flutes, 3 oboes, 3 clarinets, bass clarinet, 2 bassoons (*Fag*), C. Fag., timp, and harp. Note that the "Watching" cue overlapped a few seconds into the "Badman" cue.

-10:51 thru 10:55 “Middle Tag” and then from 10:59 thru 11:10 “Middle Lead-In” (*HGWT*). Here the outlaw (Bronson) comments, "Oh, ain't this the pretty county though? You know, Wyoming Territory has every other place beat." Well, actually the location shooting is Alabama Hills at Lone Pine, California! :)

-12:42 thru 14: 15: “The Canyons” (*Western Saga*), cue # 382, Bars 9-52. Music underscoring a lengthy talk scene between Paladin and Manfred:

Western Saga
mus. by (1-70) #382 X The Canyons CBS VII 51-31
July 1957 London
master R-4D

Handwritten musical score for "The Canyons" (cue #384) by Herrmann. The score is written on five systems of staves, each containing parts for Trumpet (Tpt), Horn (Hr), Bass (Bs), and Tuba (T). The music is in 4/4 time and features a variety of notes, rests, and dynamic markings. The score is numbered 1 through 60, with some measures marked as "Badman" bars. The score is handwritten in ink on aged paper.

JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491 M. 33 (Hand-rep'd UCLA copy by Bill Werbel (710) [signature])

-Starting 14:16 "Gunsmoke" (Western Saga) by Herrmann, cue # 384, Bars 3-4, then 7-28. Scene: Paladin falls over the rocks. Then two or three insertions are "Badman" bars once again.

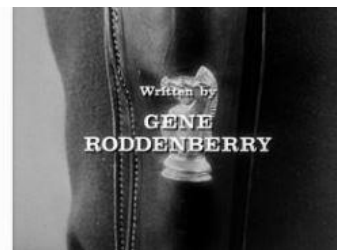
-19:27 thru 10:59 : "The Card" (HGWT)

-21:06 thru 21:26: Right after commercial break, we find Manfred coming out of the cabin with a cigar in his mouth and a new gun in his holster. “Lead-In B” (*Police Force*), Bars 3-7. Note: Instrumentation for *Police Force* cues: As in the *Western Saga*, *Indian Suite*, *Climax*, and *Ethan Allen* cues, we find 3 trumpets, 4 horns, 3 Pos, tuba, and timp. The CBS Log Books describe this cue as “Heavy dramatic brass” for the first nine seconds followed (from :09 to :33) “dark soft suspenseful brass.”

-22:58 thru 23:07: “The Waiting” (*Western Suite*) by Herrmann, cue # 460, Bars 3-5. Scene: Manfred faces Paladin in a gun draw, stating “When the next drop of water falls.”

-25:08 thru 25:28. Scene: Paladin goes to his horse and rides away. I cannot identify this music not by Herrmann. I suspect either Moraweck or Garriguenc.

“The Great Mojave Chase” (September 28, 1957) 2-star rating. ** C



This is a weak but fun episode, hardly the typical *HGWT* morality play! Incidentally, this is the first of many episodes of *HGWT* written by Gene Roddenberry (later of *Star Trek* fame). Curious the producers would have a light or comedic episode this early on in the first season. Claude Akins co-stars, along with Lawrence Dobkin.

-00:44 thru 00:57: “Street Music” (*Western Saga*), cue # 374, Bars 11-31.

-1:32 thru 1:47 and then 2:05 thru 2:18: “The Newspaper” (*HGWT*) and then repeated from 2:14 to 2:26.

-2:24 thru 2:36, then 3:56 thru 4:02 and a few more times: “Rural Grotesque” (*Ethan Allen*) end Bars 17-21. Then it sounds again from 4:04 to 4:11. Scene: Paladin buys the camel from an “old timer” and then enters the desert town. Repeated 4:16 to 4:42, and then 4:52 to 5:24.



-6:40 thru 6:58: “The Card” (*HGWT*), reappearing 7:24 thru 7:49. Scene: Paladin complaining about the high price of lunch & water.

-9:07 thru 9:11: “Middle Tag” (*HGWT*). Then a commercial break.

-9:13 thru 9:49: “Rural Grotesque” (*Ethan Allen*) used again to denote the camel or odd animal motif as towns folks look at the critter.

-11:05 thru 11:13. Scene: pan up to second floor of hotel where you see Paladin smiling. Two-note end fragment of the Paladin theme.

-16:35 thru 17:05: “The Hunt” (*Western Saga*), Bars 78-132. Scene: Paladin escapes town.

-17:06 thru 17:43: After a commercial break we again hear “The Hunt” (*Western Saga*), Bars 78-79 twice, then Bars 80-107.

-17:44 thru 21:28 : “The Ambush” (*Western Suite*), cue # 455, Bars 1-4 four times, then Bars 1-42 (entire cue). Scene: Paladin survives by eating cactus pulp. He then does an ambush on the posse at night!

moderate (-1=60) #455 III (The Ambush) (H. Temp)

(2x) ① $\flat \equiv$ $\flat \equiv$
 ② $\flat \equiv$ $\flat \equiv$
 (2x) pp

1 2 3 4 5 6

1x 2x 3x 4x 5x 6x

p

6

6

6

6

CBS VIII-56-(C)

March Reel 3

5. 455

"The Ambush"
 Bernard Herrmann

:00-:46 Harp fig. over moderate tymph ostinato
 neutral suspense - some motion
 :46-1:05 Add slow flute solo
 1:05-2:05 Add other woodwinds - neutral
 suspense motion
 2:05-2:42 More active - cresc.
 2:42-2:55 Dimin. to tail

2:55

Western Suite # 455 III The Ambush (The Trap) CBS VII 56 C-T5

(P.1)

3 Fls

3 Obs

3 Cls

B. Cl

2 Fgs

C. F.

Hr

(2) (3) (4) (5) (6) (7) (8) (9) (10) (11)

Hand-copied UCLA Nov 1994 by Bill Wrobel

(P.3)

Fls

Obs

Cls

B. Cl

Fgs

C. F.

Hr

(12) (13) (14) (15) (16) (17) (18) (19) (20)

(Hand-copied UCLA Nov '94 by Bill Wrobel)

-Chapter 3 from 7:16 to 7:21: "Comedy Curtain C" (Western Saga), Bars 3-4. Note: This is a rarely hear cue (or fragment thereof). Scene: Paladin says goodbye to his camel friend since the Hotel Carlton has strict rules about keeping pets! Note: There are a series of "Comedy Curtains," "Short Curtains," "Leads-Ins," and "Heavy Curtains" from the *Western Saga* that almost never made it in CBS shows. I do not believe they were ever included in the old transcription discs, but hopefully they will be found in the original magnetic tapes in storage at SRLF and possibly in copies I

believe exist at CBS. At any rate, tonight I just made a YouTube video of this Comedy Curtain C fragment:

<https://youtu.be/oeZ4sEkIPN8>

Handwritten musical score for "Comedy Curtain C" by Bittermann. The score is written on five staves. The first staff is labeled "Allegro" and "120". The second staff is labeled "(3) Tpts (Bb)". The third staff is labeled "(4) Hrs (F)". The fourth staff is labeled "3 Pos". The fifth staff is labeled "Tuba". The sixth staff is labeled "Time". The score includes various musical notations, including notes, rests, and dynamic markings. There are red handwritten annotations: "DVD 25:03-25:09 H6WT 'The Great Mojave Chase'" and "9-28-1957". The score is divided into two measures, labeled (3) and (4).

[end session 9:26 pm Friday, May 19, 2017. Goodnight!]

"Winchester Quarantine" October 5, 1957. *** 3- star rating B





This episode stars Anthony Caruso as Joseph Whitehorse. I've always enjoyed his roles in a lot of Warner Bros. "B" movies including *The Boy From Oklahoma* and *Hell on Frisco Bay* (both with terrific scores by Max Steiner) and also in guest appearances in *Gunsmoke*, *Rawhide* and other CBS series.

-2:57 thru 3:42: "The Card" (*HGWT*). Scene: Paladin gets off the stage and secretly passes his HGWT card in Joseph's pocket.

-3:43 thru 3:53: "The Card (*HGWT*). Scene: Joseph (Caruso) cleans himself up on a plains pool. I liked how the Paladin card sinks into the small pool of water. Great shot decided upon by the director, Andrew McLaglen, who did many of the episodes.

-4:16 thru 4:44: "The Watching" (*Western Saga*), Bars 71-73, then 77-79. Scene: Slowly horse riding together:

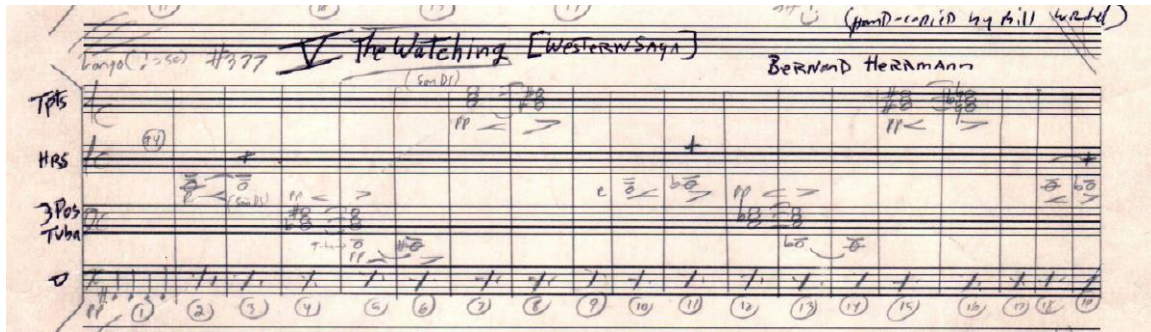


-6:59 thru 7:13: "The Holster" (*HGWT*). Paladin & Joseph get a warning.

-7:13 thru 7:37: "The Watching" (*Western Saga*), Bars 10-14. Joseph shows the dead cattle mysteriously dying.

-7:56 thru 8:16: "The Hunt" (*Western Saga*). Commercial break follows.

-10:30 thru 11:13: "The Watching" (*Western Saga*), Bars 10-19.
 Scene: Paladin rides alone out in the range, and in the gun sights of two cowboys. He soon teaches them a lesson!



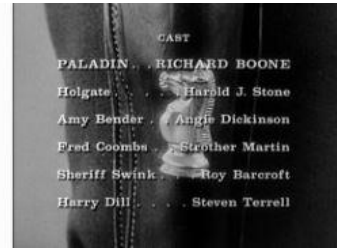
-Chapter 2 from 3:49 to 4:15: "HGWT Main Title" Scene: Paladin dispatches the range shooters and then walks into the town's pharmacy. The end music is below:



-17:48 thru 17:59: "The Watching" (*Western Saga*). Paladin back in Joseph's house. Note: Paladin's discussion on Molybdenum (Paladin: "Hereafter known as McNally's folly.") in Joseph's soil is classic fun! McNally is played by Leo Gordon, almost always cast as a tough guy.

24:42 thru 25:12: "Reunited" (*HGWT*) and then the "End Tag" (25:13 thru 25:25) also from the pilot score.

"A Matter of Ethics" October 12, 1957 **** B+



This is a dynamic, action-packed episode with lots of Herrmann music quoted (edited in). It also guest stars the lovely Angie Dickinson as Amy Bender just before she became a much bigger star (remember her in *Rio Bravo* with John Wayne?). It also stars Harold J. Stone as Holgate. He was the police detective in the Hitchcock-directed and Herrmann-scored movie, *The Wrong Man*. I liked Strother Martin in his small role as the incompetent lawyer, Fred Coombs. You'll see him again later in the season.

-00:56 to 1:12: "The Street" (*HGWT*) Bars 1-4.

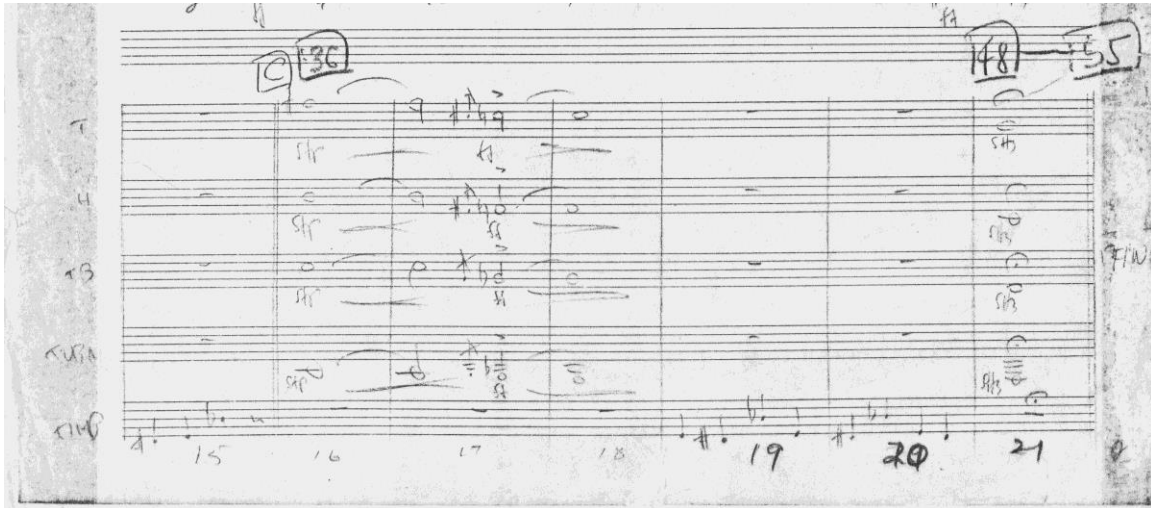
- 2:50 thru 3:43: "The Newspaper" Scene: Paladin reads the Sacramento Star newspaper (hence the "Newspaper" music) headlined "Killer Fears Lynch Mob" located in Bender. You cannot read the date but in various episodes the timing given is circa mid-1875 but this is not consistent (depending on the episode writer!). Then the music seques to "The Card" at 3:44 thru 3:54.

-7:33 to 7:44: "Travel" (*HGWT*)

-7:45 to 7:51: "Middle Tag" (*HGWT*). A commercial break follows....
-7:54 to 8:02 : "Middle Lead-In" (*HGWT*)

-8:03 thru 8:57: "The Newspaper" (*HGWT*) Scene: Holgate is led into his cell while Paladin hides his bag (of dynamite) under a cot.

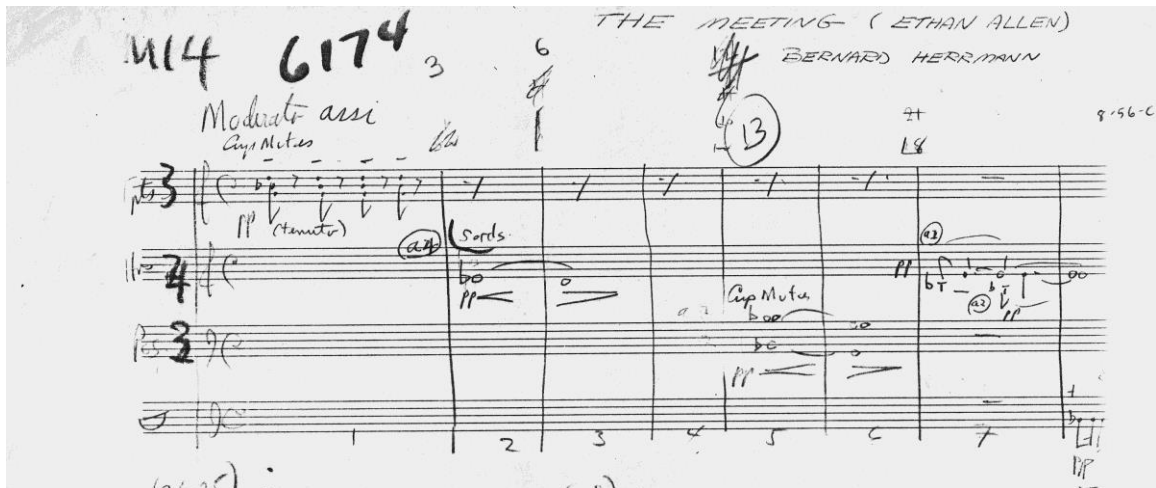
-11:27 thru 11:42: The music here appears to be a few bars from "The Rocks" cue of Three Bells To Perdido. Scene: Paladin and the lawyer see the hang noose in front of the General Store.



13:00 thru 13:22: "The Fight" cue from *HGWT* (Three Bells to Perdido). Scene: Paladin fights the local tough guy. Makes sense the music editor would use "The Fight" cue for a fight scene! :)

-13:37: Two bars for the Closing Title." Then the Tag and Middle Lead-In sounds between the commercial break.

-13:54 thru 14:26: "The Meeting" (*Ethan Allen*), Bars 1-12, 11-12. Nice music. I rarely ever hear this music used by CBS music editors. Scene: Paladin enters the jail.



-15:16 thru 15:59: More of "The Meeting" cue as men arrive in town with an extra horse.

17:39 thru 17:43: Middle Lead-In here I believe.

-17:44 thru 18:03: "Travel" cue from the *HGWT* pilot, end Bars 41-45.

-19:53 thru 20:16: "The Arrest" (*Ethan Allen*). Scene: The lynching mob approaches the jail.

Handwritten musical score for "THE ARREST" (slower version) from "ETHAN ALLEN". The score is written on four staves (3, 4, 3, and a bottom staff) and includes various musical notations, including notes, rests, and dynamic markings. The tempo is marked "allegro". The score is numbered 6171 and includes a section marked (A) with a 15-measure rest. The bottom staff is marked "30" and "Lunga". The score is signed "C. C. W. H. P." at the bottom right.

-20:24 thru 21:29: "The Arrest" (slower version). Scene: The mob bangs on the door while Holgate tries to escape from the back.

-21:44 thru 21:52: "The Escape" (*Ethan Allen*), Bars 1-7. Scene: The mob frantically disperses when Paladin threatens them with dynamite.

M II "ETHAN ALLEN" THE ARREST BERNARD HERRMANN
 allegro 6171 (15) (A)

3 Violin I
 4 Violin II
 3 Viola
 Cello/Double Bass

30
 Larga

17

-21:53 thru 22:13: "The Rocks" (HGWT)

-22:19 thru 22:44: "The Jail" (Ethan Allen), Bars 2-5, then 26-37.

ETHAN ALLEN M31 6181 3 (Adventure) THE JAIL (E.A.) BERNARD HERRMANN
 2.3 4.7c 17 14

3 Violin I
 4 Violin II
 3 Viola
 Cello/Double Bass

14

-22:45 thru 22:53: "The Rocks" (HGWT).

The few small remaining fragments I did not bother to locate.

“The Bride” October 19, 1957 ***** 5-star rating A



This is one of my favorite episodes: refreshing outdoor scenes (Alabama Hills) and refreshing guest star, Marian Seldes, playing myopic Christie Smith (she'll return as “The Teacher” towards the end of this season). Mike Connors also guest stars as Johnny Dart (remember him as *Mannix*?). Most of the tracked music is not by Herrmann, however.

-I cannot right now identify the opening music of the stagecoach traveling across the hot desert.

-4:38 thru 4:59: Cue #474 "Ostinato Suspense" by Rene Garriguenc as Paladin prepares a shady spot for him & Christine. Eerie detached music.

-Chapter 2 from 3:26 to 5:18: "Travel I (Tranquil Landscape)"
 [Western Suite] Cue # 456. Scene: Paladin & Christine reach the desert
 ranch where her mail-order husband (!) lives.

box 6 # 456 Lento (Tranquillo) 4 Travel I (Western Suite) CBS VIII Reel 56 J. 17 '57 Paris mp 1m Reel III

3 Fls
 3 Obs
 3 Cls
 B. Cl
 2 Fags
 C. Fag
 D
 Horg

marcato

1 2 3 4 5 6 7 8

3 Fls
 Obs
 Cls
 B. Cl
 Fag
 C F
 D
 Horg

1 10 11 12 13 14 15 16 17 18

(Hand-copied UCLA Nov '94 by Bill Wrebel)

6	456	"Travel I" (Tranquil Landscape) Bernard Herrmann	Soft - neutral, dark pas- toral suspense - "Doloroso" woodwinds over gliding harp and ostinato tymp	3:30
---	-----	--	--	------

-18:07 thru 18:11 : Fragment of "The Card" as Paladin shows Mr. Dart (masquerading as the ranch owner) his HGWT card.

-19:22 thru 20:17. Scene: Paladin comes across the real ranch owner, shot by Mr. Dart. I cannot identify the music but believe it is by Garriguenc or Moraweck.

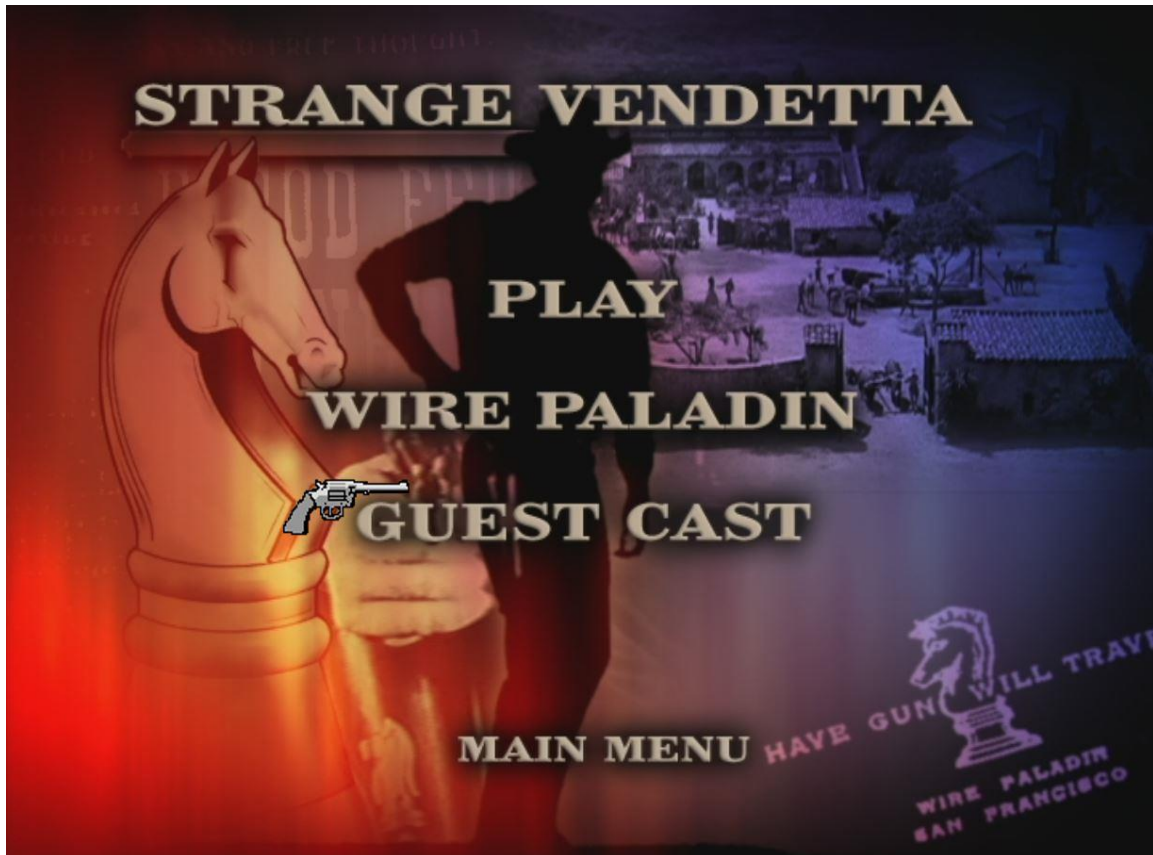
-25:03 thru 25:17: "End Tag" (*HGWT*)

"Strange Vendetta" October 2, 1957 ***** A+



This is one of the Top Three *HGWT* episodes, intelligently and cleverly written (by Ken Kolb), smoothly edited, a sort of film noir Western mystery! Bravo! If there ever had to be a *HGWT* episode put into a time capsule for permanent preservation, a perfect representation of the essence

of the series, then this is the right episode. It stars Michael Pate as Miguel Rojas, a Mexican dignity, and June Vincent as his unhappy wife, Maria. This is not one of those predominantly location-shot episodes. Much of it is studio/set based but that enhanced the moodiness and atmosphere of the story. I would give this episode the very best A+ rating, or a five star ***** rating.



-00:43 thru 00:59: "Street Scene #6" by Rene Garriguenc, music that often opens the series in the early years. Scene: Day, Hotel Carlton, San Francisco.

-3:16 thru 4:28 : "Suspects" (*Police Force*), Bars 10-15, 12-20, 33. Scene: Assassination act with a knife, ostensibly poisoned....



-5:20 thru 5:53: “The Card” (*HGWT*)

-8:48 thru 9:21: “The Newspaper” (*HGWT*). Scene: Paladin reads how the prominent Mexican visitor in San Francisco succumbed to poison.

-10:12 thru 10:59: “The Hunt” (*Western Saga*), starting Bar 23. Scene: Paladin on a stage carrying the casket to the Mexican border.

-12:04 thru 12:16: “The Holster” (*Western Saga*), Bars 1-11.

-Start 13:10: “The Hunt” (*Western Saga*), Bars 44-131.

-Start 14:53 to 15:29 ": “The Rocks” (*HGWT*), Bars 1-10, 6-7. This seques overlaps to night scene to the next Herrmann cue below.....

-15:29 thru 15:59: “Night Suspense” (*Western Suite*), cue # 453, Bars 1-9. Scene: Paladin takes care of business near the stagecoach and then suddenly, at the end of the cue, he finds that the dead man is [watch the episode]...A commercial break follows.....

Western Suite
(so-called) *largo* (♩=40) # 453 I (Night Suspense) CBS Reel 56 (cut-1) July 1957 Paris
master Reel III
HERRMANN

hand-copied

LIBRARY VIII

REEL 56

(SUSPENSE BRIDGES AND BACKGROUNDS)

1. 453	"Night Suspense" Bernard Herrmann	Soft largo neutral - sus- pense; soft woodwind over tymps and harp	4:35
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-16:06 thru 18:17: "Rain Clouds" (*Western Suite*), cue # 462, Bars 1-42. Talky but atmospheric scene. Herrmann's music helps make it so.

Western Suite # 462 X Rain Clouds (pencil)
 Largo (♩=50) Bernard Herrmann

3 Fls
 3 Obs
 3 CLS
 Bassoon
 3 Fags
 Harp
 (hand-copied by Bill Wheeler)

3 Fls
 3 Obs
 3 CLS
 Bassoon
 3 Fags
 Harp

Flutes
 3 CLS
 Bassoon
 3 Fags
 Harp

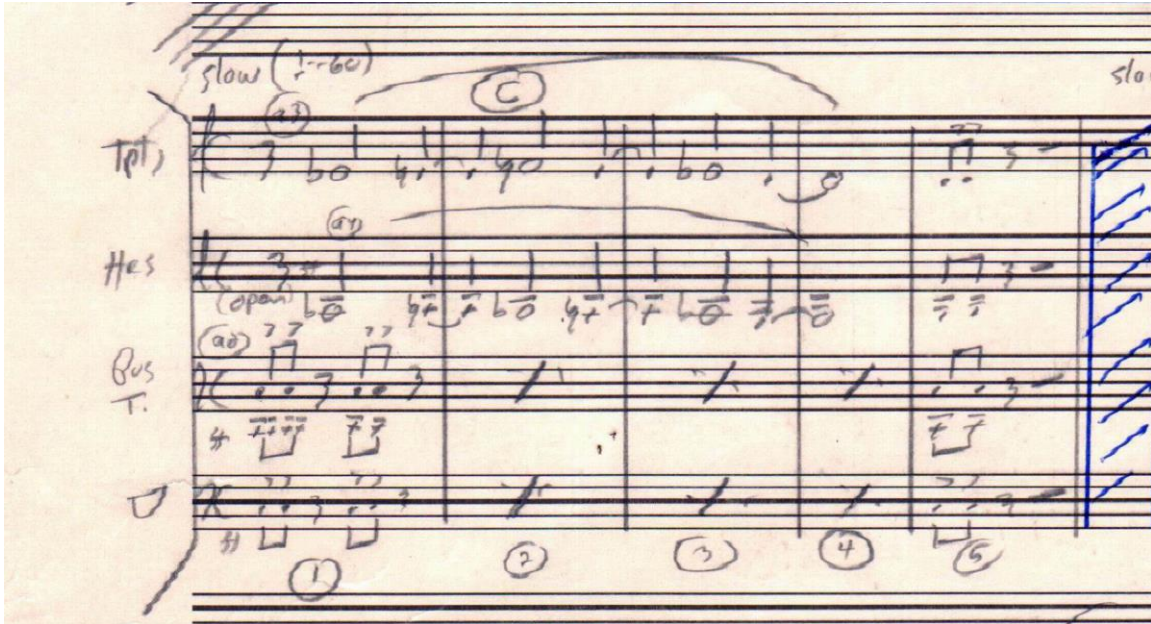
40 41 42 43 44 45 46

-Start 18:18: end of “The Fight” (HGWT).

-18:34 thru 18:53: HGWT theme. Closing Theme fragment.

-Start 20:10: "The Hunt" (*Western Saga*).

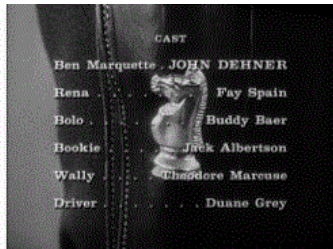
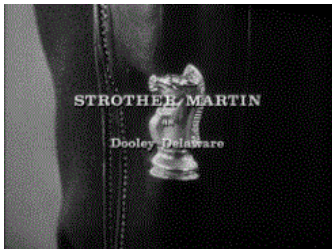
-24:57 thru 25:12: "Middle Tag C" (*Police Force*) all 5 bars. Paladin does a citizen arrest of the Doctor and funeral parlor man.



[resume session Memorial Day, May 29, 2017 at 12:50 pm]

"High Wire" November 2, 1957 ** Two-star rating. C

This episode stars Strother Martin as the self-doubting acrobatic Dooley Delaware. Strother was a guest star just three episodes earlier. Co-starring is John Dehner & Fay Spain. You will see several guest stars showing up many times in the series, including Harry Carey, Jr. and Denver Pyle. This is an ok episode, not particularly interesting or of great depth and meaning, just common middle-drawer type of story.



- 8:46 thru 8:51 : "Middle Tag" (HGWT)
- 8:56 thru 9:09 : "Middle Lead-In" (HGWT)
- 11:02 thru 11:42: "Travel" (HGWT) Bars 1-12
- 12:15 thru 12:25 : "The Card" (HGWT)

-21:05 thru 22:06 : "Silent Flight" Jerry Goldsmith. Scene: Dooley loses his footing and fall but catches the wire (actually a rope). That long shot of the acrobat in the canyon hanging on to dear life is actually a process shot in the middle. The bottom half is edited in. The performer for the episode was probably only several feet about the ground.

This cue was used many times for CBS. It was inserted in several Twilight Zone episodes, perhaps most notably in the "Odyssey of Flight 33" episode.

CB 5 VII-23 A cur# 382

"Silent Flight"

Jerry Goldsmith

Allegretto *ET* *Trachidim* *High Wire* episode *H&W* start 21.05.00

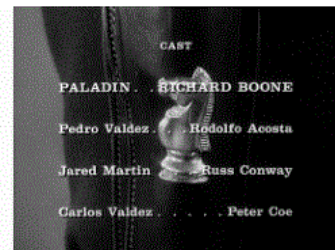
$\text{♩} = 88$

Handwritten musical score for measures 1-8. The score includes staves for Clarinet (Bb), Horns, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#). The tempo is marked *Allegretto*. The score is handwritten in ink with some red ink annotations. A red note above the Violin I staff reads "Hand-copied by Bill Wachtel". The score ends with a circled measure number 8.

(cont) Silent Flight

Handwritten musical score for measures 9-17. The score includes staves for Piccolo, Oboe, Clarinet, Flute, Horns, Violoncello, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#). The tempo is marked *Allegretto*. The score is handwritten in ink with some red ink annotations. A red note above the Piano staff reads "Hand-copied by Bill Wachtel". The score ends with a circled measure number 17.

“Show of Force” November 9, 1957 ** C+



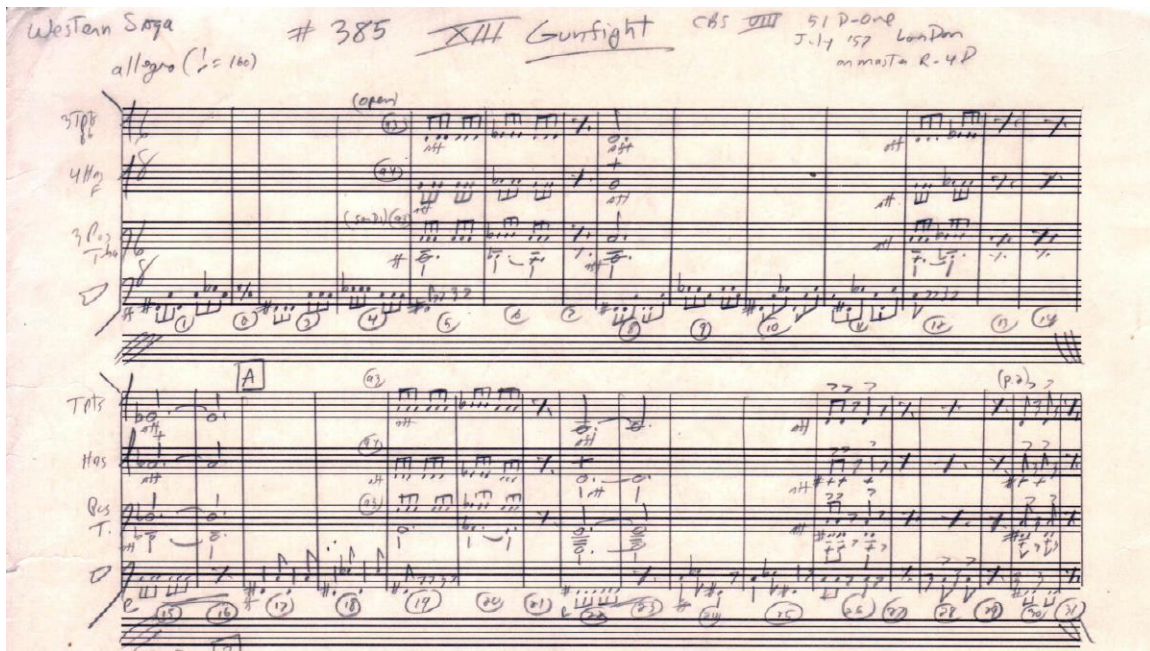
Once again this is merely an “ok” or passable episode but it has the credit of several good *Police Force* cues, several in their entirety. Paladin is involved in a range war between two owners, Jared Martin (played by Russ Conway) and Pedro Valdez (played by Rodolfo Acosta). Involved are old rifles circa 1812 he won in a poker game.

-00:50 thru 1:10 : "The Street" (HGWT). Scene: San Francisco, Hotel Carlton. Daybreak. Overnight gambling of well-to-do men with Paladin.

-4:47 thru 5:09 : "The Newspaper" (HGWT)

-5:10 thru 5:45 : "The Card"

-7:42 thru 8:38 : "Gunfight" (*Western Saga*). Scene: Paladin is chased by Martin's men after Paladin was almost robbed of his rifles by them.



-9:11 thru 9:37: “Lead-In B” (*Police Force*), all 7 bars (faster version). Paladin arrives nearby at the Valdez ranch.

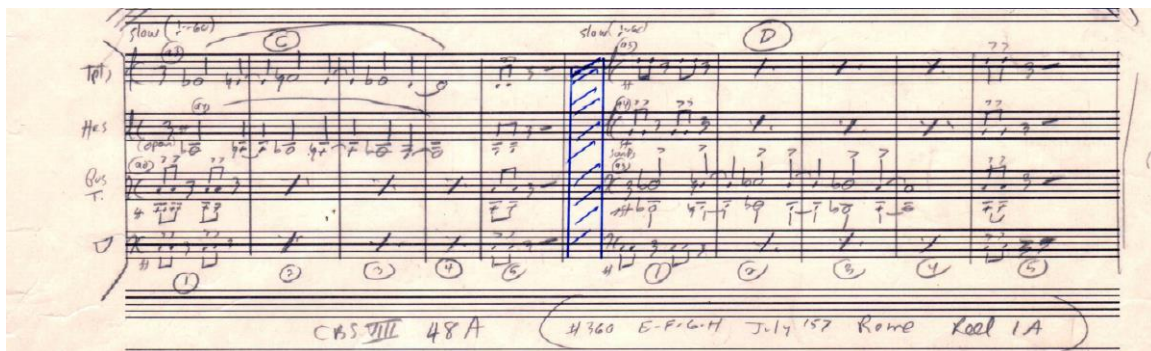


-16:43 thru 17:47 : “The Watching” (*Western Saga*), cue # 377, Bars 1-14. Paladin is about to leave the lawyer's office (Haskins, placed by Vic Perrin).

-9:11 thru 9:37 : “Lead-In B” (*Police Force*), all 7 bars.
Paladin returns to the Valdez ranch to an un-welcomed reception!

9.	557	Hinterline (master)	
REEL 46A (Incomplete)			
DRAMATIC BACKGROUNDS			
2.	361-A	Lead-Ins (faster)	:27
1.	361-A	Lead-Ins	:43
6.	361-B	Lead-Ins (soft mutes), faster vers.	:20
3.	361-B	Lead-Ins	:32
4.	361-B	Lead-Ins (faster)	:21
5.	361-B	Lead-Ins (soft mutes)	:32
6.	361-B	Lead-Ins (soft mutes, faster vers.)	:20
7.	361-C	Lead-Ins (slated as 360-C)	:41
8.	361-C	Lead-Ins (faster)	:26
9.	361-C	Lead-Ins (part 2)	:25
10.	361-D	Lead-Ins	:40
CBS VIII - 15B			
(46A Cont'd; 46B Incomplete)			
REEL 46A (Cont'd)			
11.	361-D	Lead-Ins (faster)	:28
12.	361-D	Lead-Ins (part 2)	:16
13.	361-E	Lead-Ins	:34
14.	361-E	Lead-Ins (faster)	:22
15.	361-E	Lead-Ins (part 2)	:22
16.	371	The Chase	1:58
17.	371	The Chase (faster)	1:39
18.	371	The Chase (bar 74 faster)	1:11 1/2
REEL 46B (Incomplete)			

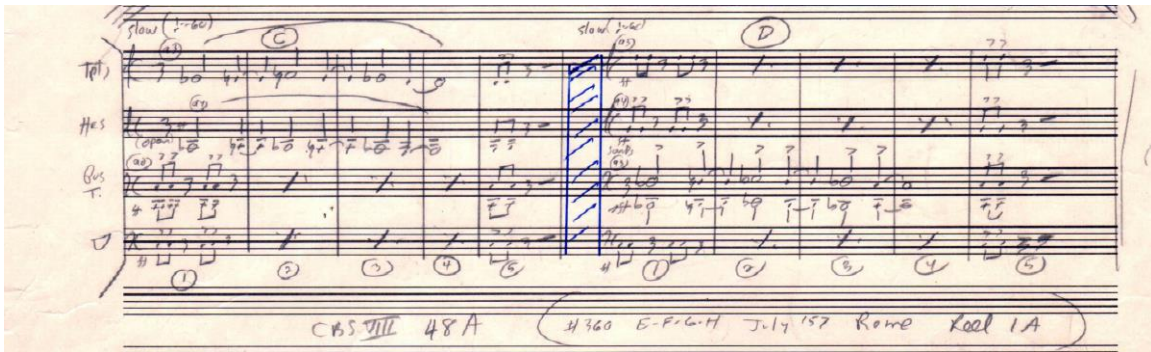
-18:25 thru 1834 : "Middle Tag G" (*Police Force*), all 5 bars.
Paladin is grabbed by the Valdez men. A commercial break follows.



-18:39 thru 18:46 : "Middle Lead-In" (*HGWT*) following the commercial break. Paladin is tied to corral fence.

-25:01 thru 25:09 : "Middle Tag D" (*Police Force*), Bars 3-5.
End scene back at Hotel Carlton between Paladin & that poker player. The CBS Log Books describe this cue as "Muted unison

trombone and tuba in short half-step progression with trumpet and horn punct.; insistent and direct.”



“The Long Night” November 16, 1957 *** B



This is a fairly interesting episode about a wealthy cattleman holding Paladin and two other men (James Best and William Schallert) on the trail, threatening to hang them all until one of them admits to his wife's murder. It's one of those mini-morality plays that the series was famous for, a message story about some segment of the human dilemma (namely, Man's imperfections and especially Man's "inhumanity" towards others).

-2:28 thru 2:42 : "The Card" Paladin tells wealthy old rancher Louis Strome (played well by Kent Smith) "Here's my business" and shows Strome the HGWT business card.

-11:04 thru 11:49 : "Night Suspense" (*Western Suite*), Bars 1-9, 13-15. Strome admits he accidentally killed his wife but blames the black-shirt stranger for her death because of his visit.

-21:29 thru 22:05 : "The Rocks" (*HGWT*). Scene: Paladin is freed from the hanging tree rope. There is a gun battle among the rocks, so this is an appropriate cue and easy cue for the music editor to select!



-Chapter 3 from 4:28 to 5:31: “Lead-In F” (*Police Force*), Bars 1-4, then 3-11. James Best admits to his involvement with Maria to Paladin. The scene ends at 23:40 with a very brief part of the “End Tag” from the pilot score. Note: The CBS Log Books describe “Lead-In F” as “Ominous brooding brass—a series of cresc. and dimin. chords.”

“The Colonel and the Lady” November 23, 1957 ** C

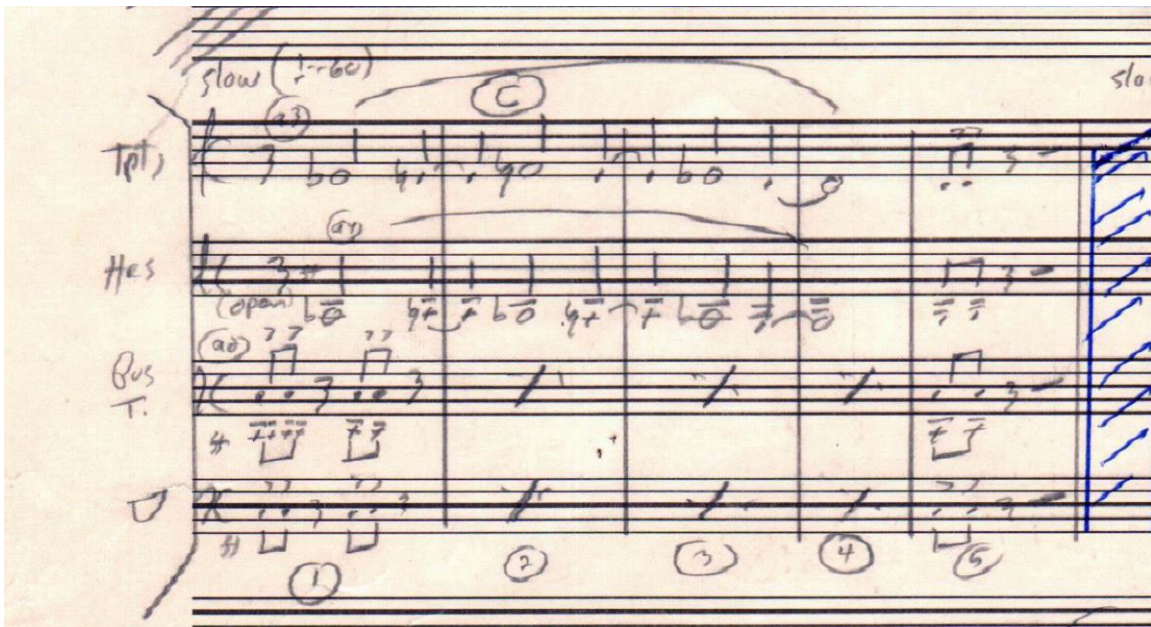


This is an ok story but not particularly distinctive. June Vincent is a guest star, almost freshly jumping in this role after her role as a Mexican dignitary in “Strange Vendetta” just four episodes earlier. Here she is the blonde wife of the Colonel (Robert Simon). Denver Pyle also stars, his first

of many guest appearances in the series. Robert J. Stevenson plays “Steve,” a very sad-looking guy. He appears in a tight morality play in the Third Season episode titled “The Night the Town Died” (2-6-60). He was really sad-looking then!

-1:02 thru 1:11 : Street Scene cue by Rene Garriguenc.
 -1:12 thru 1:48 : “The Newspaper” (HGWT)
 -1:49 thru 1:57 : “The Card” (HGWT)
 -7:55 thru 8:03 : HGWT Main Title motif.
 -9:30 thru 9:52 : “Street Music” (*Western Saga*), Bars 1-10, 19-20.
 Scene: street scene. Easy cue for the music editor to decide upon!

17:14 thru 17:29 : “Middle Tag C” (*Police Force*) partial. Scene: Paladin is forced by gunpoint to leave town, hence the dramatic music. Note that just before this Paladin is bushwhacked. The cleaning lady also tips a tub of clothing wash water on him when he was on his knees at 16:18. His shirt is soaking wet. But there is a repeated continuity error because at the cut at 16:20, his shirt is dry. Then at 16:28 it is wet again. Then at 16:33 he is dry. Then at the music point here at 17:14 his shirt is wet again!



“No Visitors” November 30, 1957 **** B+



This is a highly distinctive episode if only because it stars June Lockhart as Dr. Phyllis Thackeray, a serious heart-interest for Paladin. She reappears in the same role later in the season (“Return of Dr. Thackeray”) and the tenderness demonstrated between the two then is especially obvious (with even talk of marriage!). In a sense, they were “soul mates” but both could not commit yet to each other under the circumstances of their respective work. He was a womanizer for sure, and he had “chemistry” for certain other ladies in future episodes, but this relationship with Phyllis was truly special. There is also a great deal of tracked Herrmann music in this episode. But the direction by Andrew McLaglen is nothing special--rather simple & barren. No great screen capture shots.

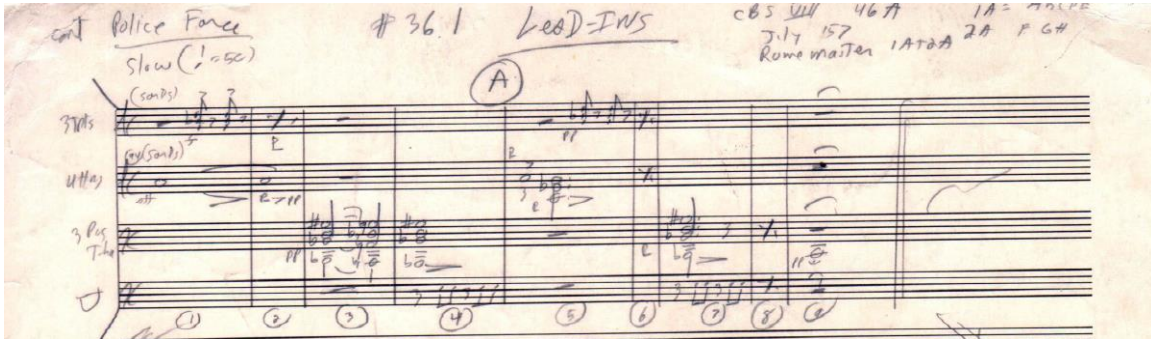
-00:53 thru 1:28: “The Canyons” (*Western Saga*), cue # 382, Bars 1-18. Scene: Paladin leisurely rides to what he thinks is an abandoned wagon. He is shot at by a woman.



-6:26 thru 6:55: “The Card” (*HGWT*). Scene: Sanctimonious, bible-speaking Mulrooney (effectively played by Grant Withers) sees Paladin’s

card on the table of Mr. Jonas' (Whit Bissell) store. Mulrooney's bushy eyebrows are a little too much, however!

-7:56 thru 8:06 : "Lead-In A" (*Police Force*) Bars 1-2. Paladin & the lady doctor take a brief rest on the trail.



LIBRARY VIII

REEL 46-A

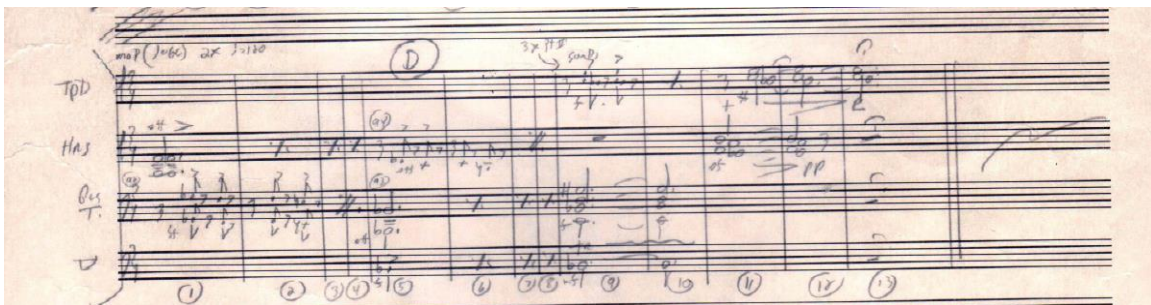
(DRAMATIC BACKGROUNDS)

1.	361-A (take 4)	"Lead Ins" Bernard Herrmann	Neutral dramatic brass and tympani on waiting figure - to long tuba tail	:43
2.	361-A (faster) (take 4)	Ditto	Ditto - faster	:27
3.	361-B (take 4)	Ditto	:00-:09 heavy dramatic brass :09-:33 dark soft suspenseful brass	:33
4.	361-B (faster) (take 2)	Ditto	Ditto - faster	:21
5.	361-B (soft mutes) (take 1)	Ditto	Ditto - soft mutes	:32
6.	361-B (soft mutes faster) (take 2)	Ditto	Ditto - soft mutes, faster	:20
7.	361-C (slated as 360-C) (take 4)	Ditto	Dark, heavy bridge to descending background and tail	:41
8.	361-C (faster) (take 3)	Ditto	Ditto - faster	:26
9.	361-C (part 2) (take 3)	Ditto	Dark menacing brass, with tympani puncts.	:25
10.	361-D (take 1)	Ditto	Dark dramatic brass heavy beats in 3/4 rhythm	:40

-9:55 thru 11:27 : "Open Spaces" (*Western Saga*) Bars 1-20. Scene:
Paladin and the lady doctor trek over the open plain to that wagon with the
baby suspected of having typhoid.



-12:22 thru 12:54: "Lead-In D" (*Police Force*) Bars 1-2, 5-6, 9-13. They take the wagon back to the settlement.



-16:56 thru 17:03: "Middle Tag G" (*Police Force*)



Police Force # 369

slow (100)

XL Night CBS VIII 56A J. 14 151 Romp Rel 1A

Handwritten musical score for Police Force # 369, titled "XL Night". The score is for a band and includes parts for Trumpet (Tpt), Trombone (Tbn), Bass (B), and Drums (D). The tempo is marked "slow (100)". The score is handwritten and includes various musical notations, including notes, rests, and dynamic markings. The score is divided into two systems, with the first system ending at measure 13 and the second system starting at measure 14. The score is written on a single staff for each instrument, with the key signature of one sharp (F#) and a common time signature (C). The score includes a variety of musical notations, including notes, rests, and dynamic markings. The score is handwritten and includes various musical notations, including notes, rests, and dynamic markings. The score is divided into two systems, with the first system ending at measure 13 and the second system starting at measure 14. The score is written on a single staff for each instrument, with the key signature of one sharp (F#) and a common time signature (C). The score includes a variety of musical notations, including notes, rests, and dynamic markings.

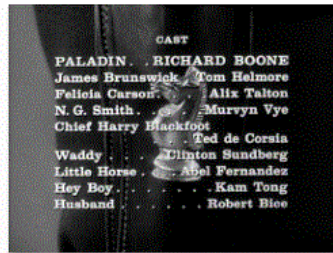
(H) *Trumpet (1-2)* #387 *Guns Make* *ch5* *off* *5 D ang* *1/4 1/2* *cont'd* *R-10*

Handwritten musical score for a piece titled "Guns Make". The score is written on five staves. The top staff is for Trumpet (H), the second staff is for Horns (Hr), and the bottom staff is for Drums (D). The key signature is one sharp (F#). The tempo is marked as 387. The score includes various musical notations such as notes, rests, and dynamic markings. The title "Guns Make" is written in a stylized font. The score is marked with "ch5", "off", "5 D ang", "1/4 1/2", and "cont'd". The score is also marked with "R-10".

-23:27 thru 23:45: "Gunsmoke" (*Western Saga*) Bars 13-16.

-23:46 thru 24:03: "The Holster" (*HGWT*)

"The Englishman" December 7, 1957 *** B



Although this is a minor story line (no morality play here), I enjoyed this episode if only because of Tom Helmore's performance as Englishman James Brunswick who hires Paladin to take him to Montana to a ranch he inherited as half-share. Remember Tom in his role as scheming Gavin Elster in *Vertigo*? I also liked Alix Talton as the Englishman's cousin, Felicia Carson, playing a strong (and pretty) pioneer woman type. She had a role in the 1956 version of *The Man Who Knew Too Much*.

-00:48 thru 1:18 : CBS cue #175 "Street Scene #6" Bars 1-8, then segue Bars 17-23 (with one re-looping of two bars). Music by Rene Garriguenc. Interesting need visual for this scene (see immediately below), rather rarely ever used. Normally only that Hotel Carlton image is seen stating "San Francisco."



Immediately below is my hand-copy of the Street Scene #6 cue by
Rene Garriguenc:

CHS [1] # 175 Street Scene # 6 Koro Camiguene CHS 8-45C

(a) Alle vivas 1-198 (P.1) (P.3) (P.4) (P.5) (P.6) (P.7) (P.8) (P.9) (P.10) (P.11) (P.12) (P.13) (P.14) (P.15) (P.16)

Hrs. 3

Tpts 1 2 3

Pos 2 3

Tuba

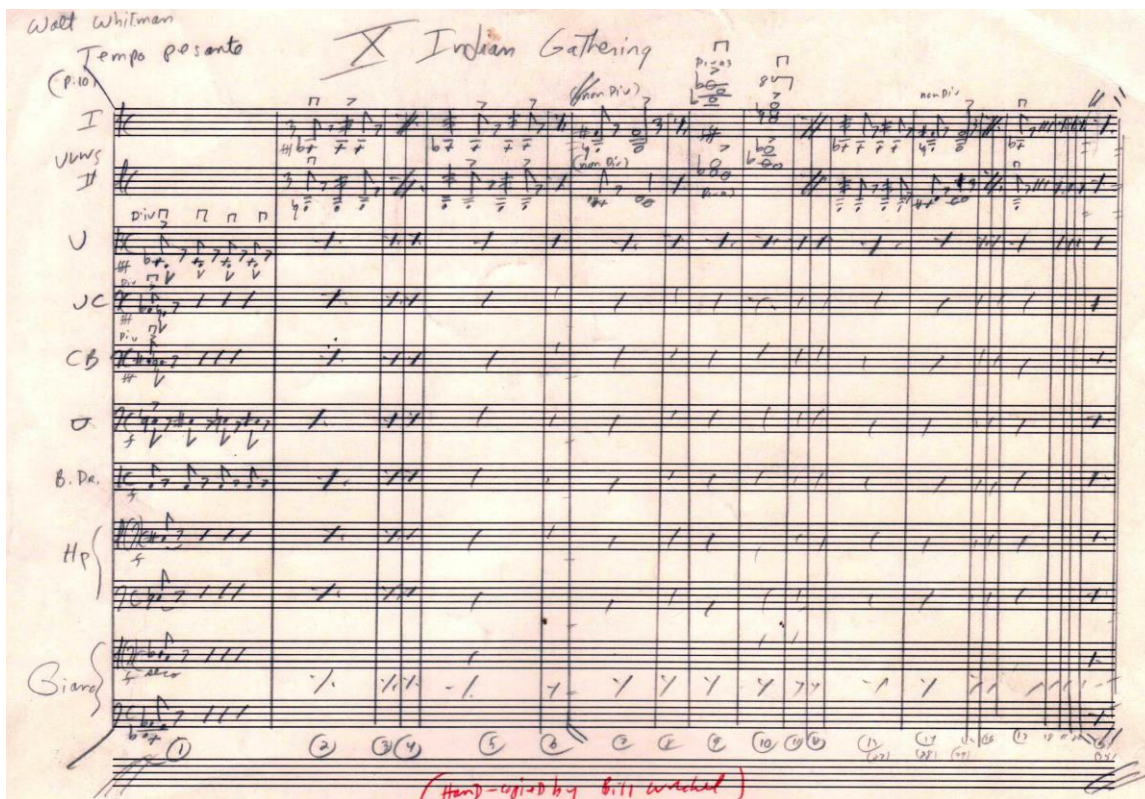
Hand-copied by Bill Wapoch

UCLA Jan 13 198

1:40

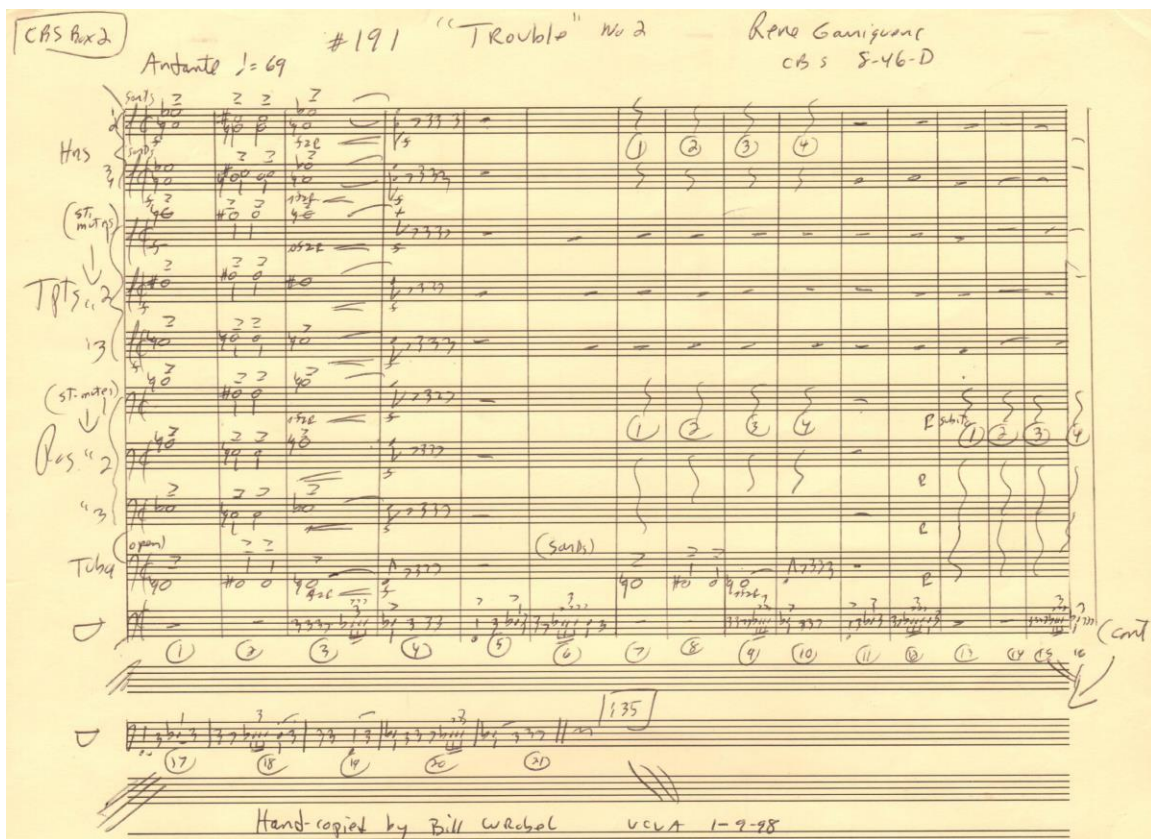
-10:19 thru 10:29 : "Lead-In B" (*Police Force*) Bars 1-2. This cue fragment comes into play immediately after the commercial break.

-12:09 thru 12:34 : "Indian Gathering" (cue X, *Walt Whitman*). Scene: An arrow flies into the stables where James and Paladin were talking.

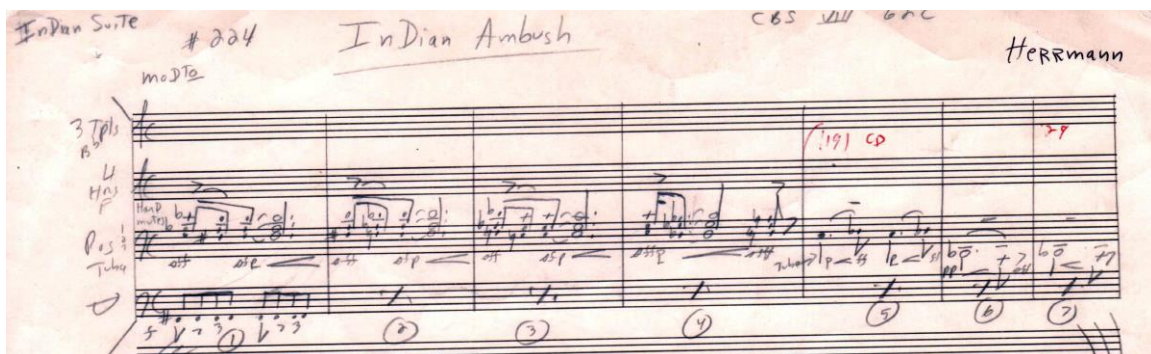


-12:35 thru 12:462: segue to “Gunsmoke” (*Western Saga*)

-15:18 thru 15:45: “Trouble No. 2” (by Rene Garriguenc). Scene: The dangerous prankster storekeeper is fearful of the angry Indians who come into his store. CBS cue #191. This Herrmann-sounding cue stumped me for a short while. I couldn’t quite place it, thinking it *might* be Herrmann’s. Back in January 9, 1998 I hand-copied this cue (CBS 8-46-D) at UCLA held in CBS Box # 2. The distinctive timpani line has a companion piece by Garriguenc titled “Suspense Mysterioso (Night, Outdoor, Fear, etc)” Cue # 192. CBS 8-56-C-3, *Andante* in Cut time, 25 bars, :54. The former cue is also the same tempo marking and time signature, 21 bars at :35 duration. We’ll hear this cue in several more episodes of *HGWT*.



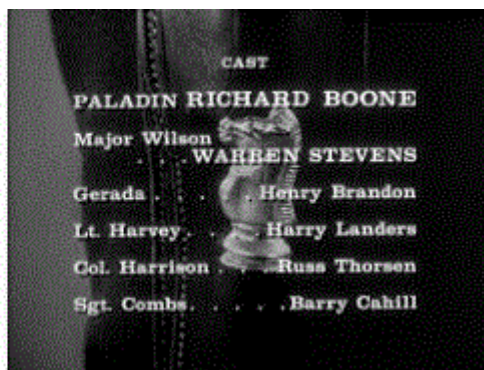
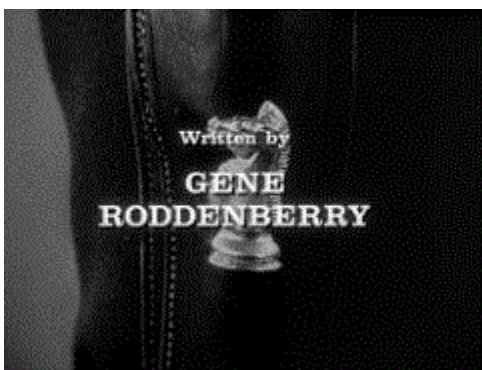
-17:28 thru 18:05 : "Indian Ambush" (so-called *Indian Suite*) cue # 224, Bars 1-7.



-20:01 thru 22:07 : "Indian Ambush" again, Bars 1-26.
 -24:20 thru 24:26 : "Travel" Paladin leaves the outpost town.
 -24:27 thru 24:46 : segue to "Street Scene #6" once again. Scene:
 Back in the Carlton Hotel.

-25:02 thru 25:10 : "End Tag" (HGWT)

“The Yuma Treasure” Dec 14, 1957 *** B



This is a decent episode written by Gene Roddenberry. I liked seeing Warren Stevens (remember him in *Forbidden Planet*?) in the lead role as Major Wilson. It's simple, good story-telling about deception and gold fever.

-00:59 thru 1:56: “Frontier Fort” (*Laredo Suite*). Cue # 393-8, CBS 8-62-D. Here's a rare airing of CBS music by talented black composer, Wm. Grant Still. Scene: Yes, a frontier military post where Paladin enters with two Indians.

Laredo Suite 8-62-10 Wm. Grant Still

8-11 Frontier Fort 1.40

maestral (♩ = 120)

Hand- copied by Bill Wheeler

used in Yuma Treasure HGWT

- 2:34 thru 2:44: "The Card" (HGWT)
- 7:11 thru 9:22 or Chapter 2 from :00 to 2:07: "Indian Ambush"
- (Indian Suite) Bars 1-27
- 12:09 thru 13:31: "Indian Suspense" (Indian Suite) Bars 1-16

Indian Suite Box 2 C65 #223 Indian Suspense

VIII - 56 C 3

BERNARD HERRMANN

PIZ kento

3 Trps

4 Hds

3 Perc

Tuba

- 14:08 thru 14:30: "Trouble No. 2" (by Rene Garriguenc).

CAS Box 2 #191 "Trouble" No 2 René Ganioune
 Andante 1 = 69 CAS S-46-D

Hand-copied by Bill Wabbel VCLA 1-9-98

-14:33thru 17:17: "The Ambush" (*Western Suite*) Bars 1-35. Paladin is tied up to four stakes in the ground. Luckily his horse comes to the rescue!
 :)

moderate (-1=60) #455 **III** (The Ambush) (H. Temp)

(2x) ① \flat \sharp \flat \sharp
 (2x) \flat \sharp \flat \sharp
 (2x) PP

1 2 3 4 5 6

1X 2X 3X 4X 5X 6X

6

CBS VIII-56-(C)

March Real 3

-17:22 thru 17:48: “Lead-In E” (*Police Force*) Bars 3-7 repeated 6 times. Paladin sneaks up & takes the carbine away from Wilson.

moderate (1=120) #455 **LEAD-IN** (E) (E is a CBS III) 46A

Hand-copied uccA Nov 94 by Bill Gabel

1 2 3 4 5 6 7

1X 2X 3X 4X 5X 6X 7X

6

IRVING GREEN MUSIC Hollywood, CA 90028 (213) 466-2491 M-329

-21:02 thru 21:48 : “Trouble No. 2” (by Rene Garriguenc)

-21:49 thru 23:45 : “Indian Suspense” (*Indian Suite*) Bars 1-16, then Bars 13-16. Scene: Suspenseful scene between Paladin and the Indians

challenging him, wondering if he was after their gold (like the major was). Simple but effective story by Gene Roddenberry less than six years before his signature creative work, *Star Trek*. And I like the location shots towards the end of the episode.

[end session Wednesday, May 31, 2017]

“The Hanging Cross” December 21, 1957 **** B+



Wow! This is quite a distinctive and indeed *unique* episode. Normally at the start of each show, you see the same “generic” shot of Paladin in side silhouette that then becomes close up to the gun. You see the hand and the drawn gun pointing to the audience. Paladin then gives a few lines from the episode. This is an excellent, dramatic tease to lure the viewer to keep watching the show (instead of changing the channel back then to the Lawrence Welk show perhaps!). However, what makes this particular episode unique is that Richard Boone filmed a new intro just for “The Hanging Cross.” In a sense, it’s “live” and personal, just for Christmas! Here

he actually takes off his belt and holster and looks at the camera, saying: "With this gun I could've stopped murder tonight. And I've taken it off. That's my present to you..."[Note: Once again, this was the Christmas show, and the episode took place on Christmas Eve]... "In all life I've only seen a dozen real killers, but I've seen ten thousand people that would stand by and let it happen. Which is the greater evil?" With the *HGWT* Main Title music playing, Paladin then puts his gun and holster up on a clothing peg and the words "Richard Boone" that soon fades, and then "Have Gun" appears followed by "Have Travel." The story, incidentally, was written by Gene Roddenberry.

Another distinction in this Christmas show drama is that the music editor decided to include most of a very impressive "religious material" cue during Paladin's "sermon" in the church on Christmas Eve to the townspeople. That cue is "Religious Procession No. 1" (cue # 253), CBS 8-34-D, located in Box # 2 at UCLA in the CBS Collection. The music was not composed by Bernard Herrmann, however (although it has some rather Herrmannesque qualities). Rather, it was penned by Rene Garriguenc. CBS Library VIII Reel 34-D description sheets identify the music as "Neutral, legato religioso background for strings and woodwinds; breaks at :47, 3:06." Duration is 3:35. The cue's companion piece is titled "Religious Procession No. 2" (cue # 254). It was substantially aired on a *Perry Mason* episode about a killer loose in a religious retreat (I forgot the title as I'm writing this).

The episode itself is a definite "message" story, quite fitting for Christmas. It's initially a heavy drama but not a tragic one because it ends quite well. Edward Binns plays the hardened Nathaniel Beecher (his tough-guy persona made complete by his very bushy eyebrows!). Abraham Sofarer plays the Pawnee Indian chief, Cah-la-te. Young Johnny Crawford (just before his *Rifleman* role) plays Robbie.

-3:09 thru 3:33 : "The Card" (*HGWT*). Paladin shows crusty ranch owner Beecher his business card.

-10:31 thru 10:39: "Middle Tag" (*HGWT*). Commercial break follows.

-10:40 thru 12:32 or Chapter 2 from :01 to 1:52: "Indian Signals" a mix of bars starting on Bar 1. Scene: Paladin is in a pow-wow discussion with the Pawnee chief.

-12:33 thru 13:01 : "Lead-In A" (*Police Force*) Bars 5-9.

BS Box 2

253 Religious Procession No I

Rene Garrigue
CHS VIII 34-P

Handwritten musical score for "Religious Procession No I". The score is written on 12 staves, numbered 1 through 12. The instruments listed on the left are: (2) Fls, Ob, E-H, (2) Cls, B.C.L., Fog, Hns, Pos, Harp, Celeste (ad lib), I, II, V, VC, and CB. The score includes various musical notations such as notes, rests, and dynamic markings (mf, f, mf, f, mf, f, mf, f, mf, f, mf, f). The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into two systems, with the first system containing staves 1 through 11 and the second system containing staves 12 through 12. The score is marked with a "modto" instruction at the beginning of the first staff and a "div" instruction at the beginning of the 12th staff. The score is numbered 1 through 12 at the bottom of the staves.

Hand-copied by Bill Wrobel

UCLA Music Library B-485

1-9-98

LIBRARY VIII 1957/58

REEL 34-D

(RELIGIOUS MATERIALS)

- | | | | |
|--------------------|--|--|------|
| 1. 254
(take 2) | "Religious Processional #2"
Rene Garriguenc | Soft, pastorale legato
with a strong religious
flavor; for strings and wood-
winds; break at 1:25 | 2:48 |
| 2. 253 | "Religious Processional #1"
Rene Garriguenc | Neutral, legato religioso
background for strings and
woodwinds; breaks at :47, 3:06 | 3:35 |

-16:28 thru 19:18: "Religious Procession No. 1" (by Rene Garriguenc)
Bars 1-31, 29-32, then a small repeat. Paladin stands before the group and
speaks: "My card says Have Gun Will Travel. I have no intention of trying
to justify my profession to you, or my personal code. I am a *long* way from
being a preacher. But I do know something about killing, and that's what
you people are going to have to do tonight...." (etc).

cont #253 Religious Procession No I (R.G.)

Handwritten musical score for "Religious Procession No I (R.G.)". The score is written on yellowed paper and includes the following parts:

- Fls** (Flutes): Part (2) with notes and dynamics like *mf* and *me*.
- Ob** (Oboe): Part with notes and dynamics like *me* and *me*.
- EH** (English Horn): Part with notes and dynamics like *me* and *me*.
- CLS** (Clarinet in B-flat): Part with notes and dynamics like *me* and *me*.
- R. CL** (Right Clarinet): Part with notes and dynamics like *me* and *me*.
- Has** (Harp): Part with notes and dynamics like *me* and *me*.
- Celeste**: Part with notes and dynamics like *me* and *me*.
- I** (Violin I): Part with notes and dynamics like *me* and *me*.
- II** (Violin II): Part with notes and dynamics like *me* and *me*.
- V** (Viola): Part with notes and dynamics like *me* and *me*.
- VC** (Violoncello): Part with notes and dynamics like *me* and *me*.
- CB** (Cello): Part with notes and dynamics like *me* and *me*.

The score includes various musical notations such as notes, rests, and dynamics. The bottom of the page contains the following text:

Hand-copied by Bill Werbol
UCLA 1-9-98

(cont) cont#253 Religious Procession No I (R.G.)

(P. 4)

FLS

Ob

E♭

CLS

B-CL

Fog

Hrs

Pos

Harp

Celesta

I

II

V

VC

CB

(21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) (32)

Hand-copied by Bill Wrdol

UCLA 1-9-98

(cont) #253 Religious Processional No. I (R.G.)

Handwritten musical score for a band. The score includes staves for Flute (Fls), Oboe (Ob), English Horn (Eng. H.), Clarinet (Cls), Bass Clarinet (B.C.), Fagot (Fag), Horns (Hns), Harp, Celesta, Cymbals (Cym), and Percussion (I, II, V, VC, CB). The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked "Moderato". The score includes various musical notations such as notes, rests, dynamics (mf, f), and articulation marks. A box containing the number "3131" is present on the Harp staff. The score is numbered 33 through 37 at the bottom.

Hand-copied by Bill Weibel

UCLA 1-9-98

-19:49 thru 20:49 or Chapter 3 starting at :01: “Indian Suspense” Bars 1-16. Scene: Pawnee encampment facing a confrontation with Beecher (“suspenseful” indeed).

-20:47 thru 21:31 : “Emotional # 3” (*Walt Whitman*) starting on Bar 2. Scene: The townspeople arrive and share Christmas Eve food and song with the Indians. The ending is somewhat laughable (a shake-your-head groaner), but this is after all a Christmas morality play, so I think we should make allowances for it!



[end session on this episode Wednesday, June 7, 2017 at 11:11 am]

“Helen of Abajinian” December 28, 1957 * D



After the previous interesting episode, this episode that follows is quite boring (surprisingly so since it too was written by Gene Roddenberry). Basically it's a “comic relief” story after a long string of strongly dramatic stories, but a very poor one. If your time is very limited after buying this dvd

set, then you can safely skip this episode! I give it a “D” rating, just one star out of five. Besides, there is very little Herrmann music here except, notably, the full nine bars of Lead-In A. The episode stars Harold J. Stone once again (remember him from the 5th episode, “A Matter of Ethics”?).

-00:54 thru 1:00: Street Scene music by Rene Garriguenc.

-1:01 thru 1:27 : "The Newspaper" (HGWT)

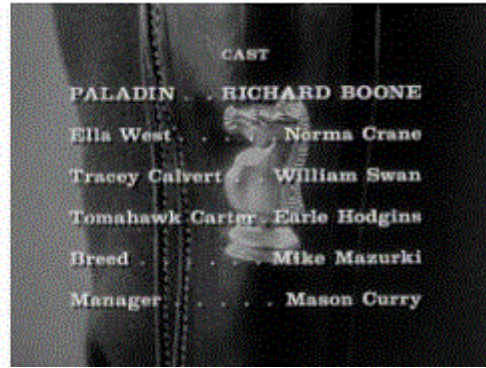
-8:55 thru 9:42 : “Lead-In A” (*Police Force*) Bars 1-9. After the commercial break, Paladin is seen on horseback looking for Abajinian's daughter.

-15:27 thru 15:49 : Lead-In D (*Police Force*) Bars 8-13. Scene: Prelude to a hand wrestling contest over hot coals.



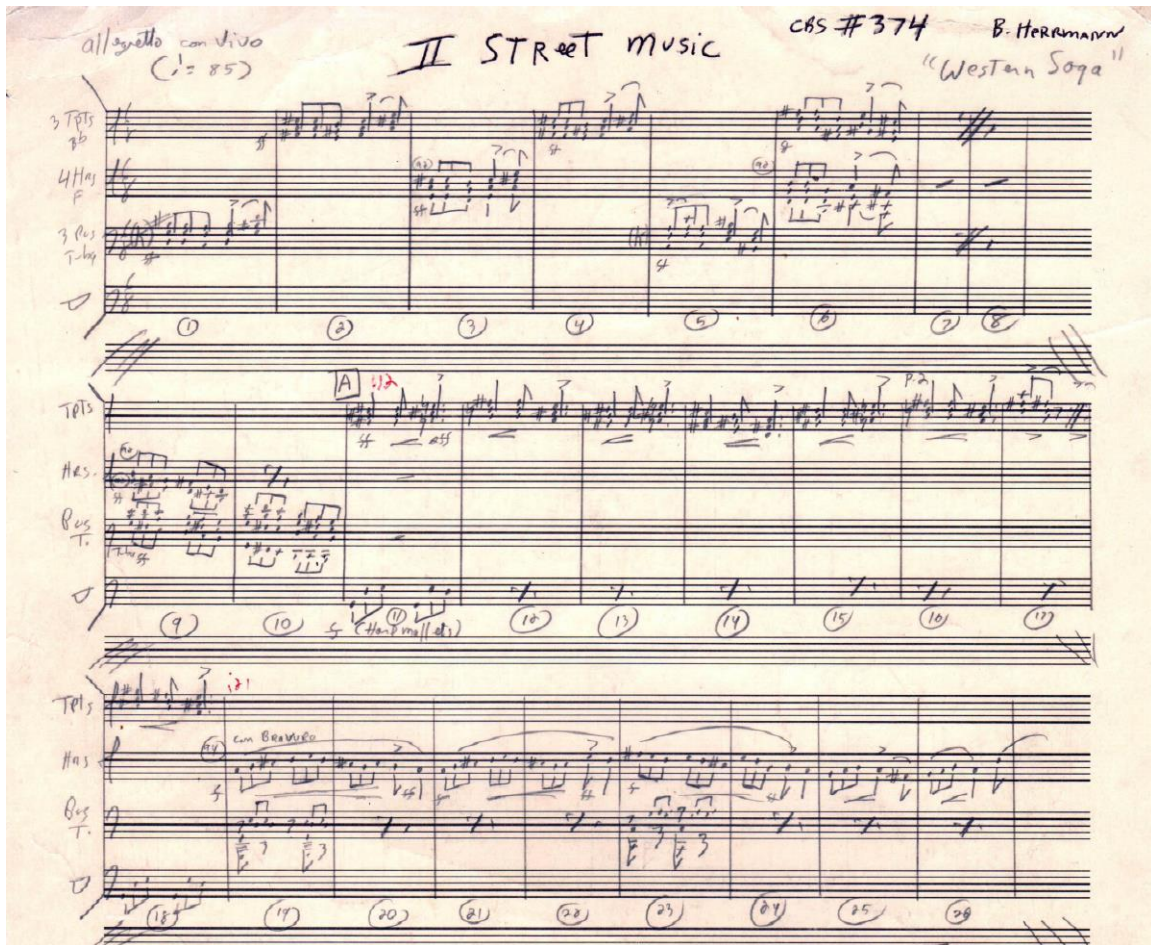
“Ella West” January 4, 1958 ** C





Well, Gene Roddenberry wrote this episode as well. While it is a rather weak or relatively unsubstantial story (despite the “My Fair Lady” plot line of trying to making a lady out of a loud and foul-mouth female sharpshooter), it is definitely not as boring as “Helen of Abajinian.” Norma Crane does a fine job portraying Ella West (she appears in several other episodes, by the way). By the way, just two nights ago on June 5, 2017, I watched Norma Crane in a Ironside episode titled " Five Miles High" dated 11/27/1969 about a killer on a plane trying to kill a mob witness (played by Milton Selzer). Norma sure liked like, say, the older sister of Suzanne Pleshette. In "Ella West" you also get to see Mike Mazurki as “Breed.” Remember him as a henchman of Spats in *Some Like It Hot*? As a minor side-note, Paladin mentions to Ella a line from *La Belle Dan San Merci*. Herrmann, incidentally, adapted it as a “melodram” back in the Thirties.

-00:58 thru 1:43: “Street Music” (*Western Saga*). Scene: Paladin arrives in town.



-16:25 thru 16:42 : "Buildup Chords" (CBS 7-44-C) by Lucien Moraweck. Scene: Paladin faces off Breed at the bar. Breed backs down. Nice dramatic, punctuating music. It was also played in a *Rawhide* episode (that I have cue sheets for) titled "Incident of the Devil & His Due" at the 48:21 point when Rowdy Yates has a gun pointed at the bad man. You can hear this music segment again in a latter episode titled "High Graders."

-24:52 thru 26:06 : CBS cue #1089 I "Sneak & Finale No. 3" by Rene Garriguenc. Scene: Paladin leaves town.

LIBRARY VIII

REEL 58-D-FOUR (Cont'd)

12.	1089-H	"Sneak & Finale #2" Theme: Bernard Herrmann Arra: Rene Garriguenc	Soft pizzicato strings sneak to staccato brass tag	:08½
13.	1089-H (last 4 bars faster)	Ditto	Short sharp brass tag	:03
14.	1089-I	"Sneak & Finale #3" Theme: Bernard Herrmann Arra: Rene Garriguenc	:00-:09 dark sad BG :09-:11 heavy neutral tag	:11½
15.	1089-I (last 3 bars)	Ditto	Heavy staccato tag	:02
16.	1089-I (extended version)	Ditto	:00-:20 dark neutral BG :20-:22 short sharp tag	:22
17.	1089-J (take 1)	"Sneak & Finale #4" Theme: Bernard Herrmann Arra: Rene Garriguenc	Tremolo strings sneak to sharp tag	:10
18.	1089-J (take 2)	Ditto	Ditto	:10
19.	1089-J (extended version)	Ditto	:00-:12 soft sinister tremolo strings :15-:19 short sharp tag	:19
20.	1089-K	"Emotional Sneak & Finale" Rene Garriguenc	Soft tragic strings build to tragic tag	:28
21.	1089-K (faster)	Ditto	Ditto - faster	:26
22.	1089-L	"Neutral Sneak & Finale" Rene Garriguenc	Pleasant neutral woodwinds and strings to big tag	:16
23.	1089-L (extended version)	Ditto	Ditto - extended	:22

Revised: June 22, 1959

“The Reasonable Man” January 11, 1958 ** B-



This episode is good, standard fare for the series. As a saying might go: It's not a *great* episode but it's a *good* one. You might recognize the Frank Gault character played by Adam Williams. He would soon after this episode play a henchman named “Valerian” in the Hitchcock classic, *North By Northwest*. You will get to hear a fair amount of Herrmann in this episode, so be a “reasonable man” and be sure to watch it!

-4:05 thru 4:43: “The Card” (*HGWT*).

-9:21 thru 9:38 : CBS cue #1089E "Punctuation #5" by Rene Garriguenc.

-9:39 thru 9:54 : CBS cue # 1089G "Sneak & Finale No. 1" extended version. Scene: Paladin sits back down on the barber's chair.

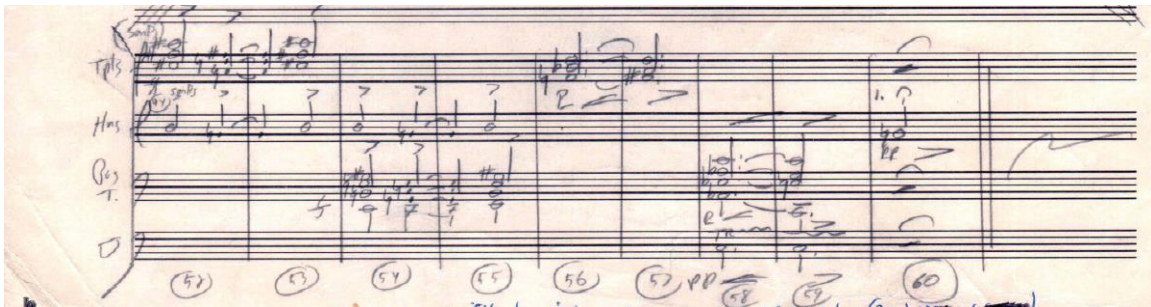
#10896 "Sneak + finale No. I" (Have Gun)
 Rene Gagnier
 CBS

Hand-copied by Bill Wrobel
 VCUA 1-13-98

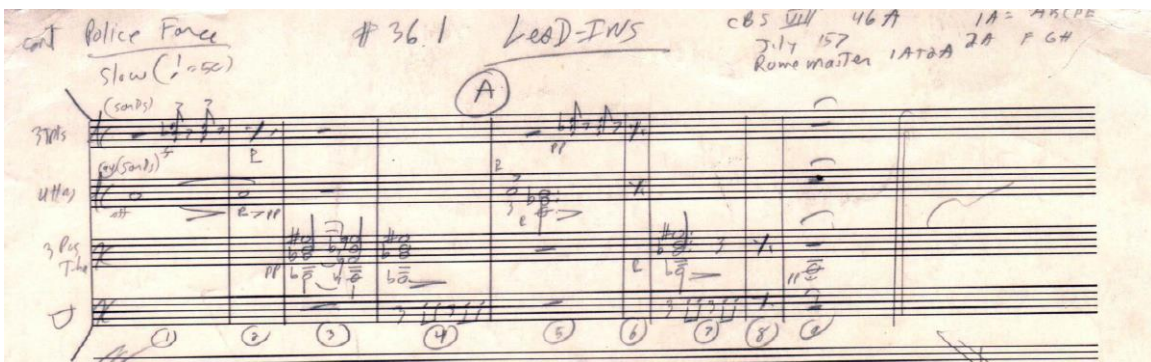
-9:57 thru 10:12 or Chapter 2 from :00 to :15: "The Canyons"
 (Western Saga).



- 13:02 thru 13:28 : "Lead-In F" (*Police Force*) all 11 bars.
- 16:11 thru 17:05 or Chapter 3 from :00 to 1:01: "Night" (*Police Force*) Bars 20-33 (mixed, repeated, etc). Scene: Gault rifles down a steer.
- 17:06 thru 18:07 : "Canyon" (*Western Saga*) mixed cues but ends on the end bars:

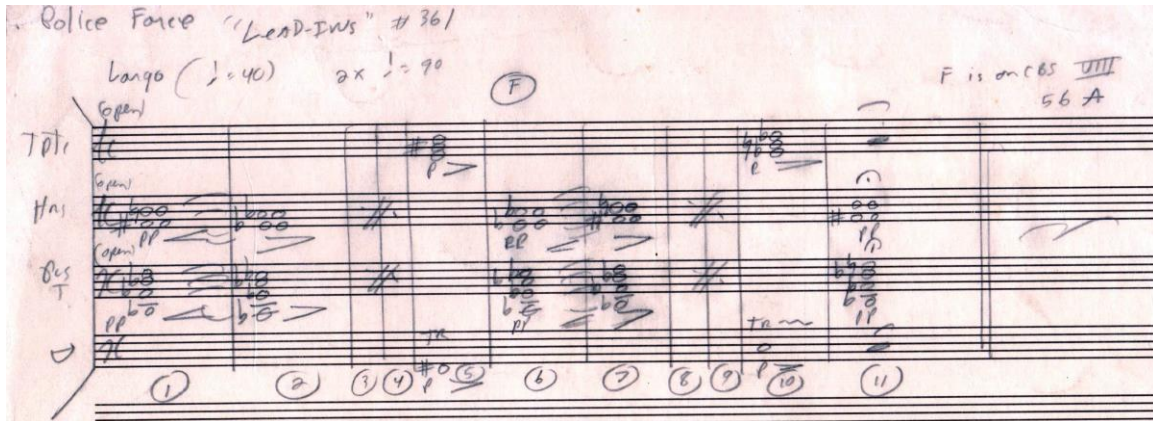


- 18:25 thru 19:16: "Lead-In A" (*Police Force*) all 9 bars.



-20:01 thru 20:23 : #1089 E "Punctation # % once again in this episode as Paladin punches Grady Stewart before a shootout with the youngster.

-20:47 thru 21:56: "Lead-In F" all 11 bars.



-24:52 thru 25:02 : another "Sneak & Finale" by Rene Garriguenc.

"The High Graders" January 18, 1958 **** A-

This is an excellent episode, one not to be missed! It stars Bob Steele, Robert Wilke (in the first of many *HGWT* roles), and Susan Cabot about a crooked land mine deal. I particularly enjoyed the "steely" intensity of Bob Steele's tough performance as "The Jockey." I remember him in *Big Sleep*, as Matt Jennings in the entertaining "B" western, *The Lion and the Horse*, *Cheyenne*, *South of St. Louis*, and other Warner Bros. films (all of the ones just mentioned were scored by legendary Max Steiner). Mr. Steele is of course predominantly associated with the Westerns genre. Of course Robert J. Wilke was often cast as the "bad man" as well!

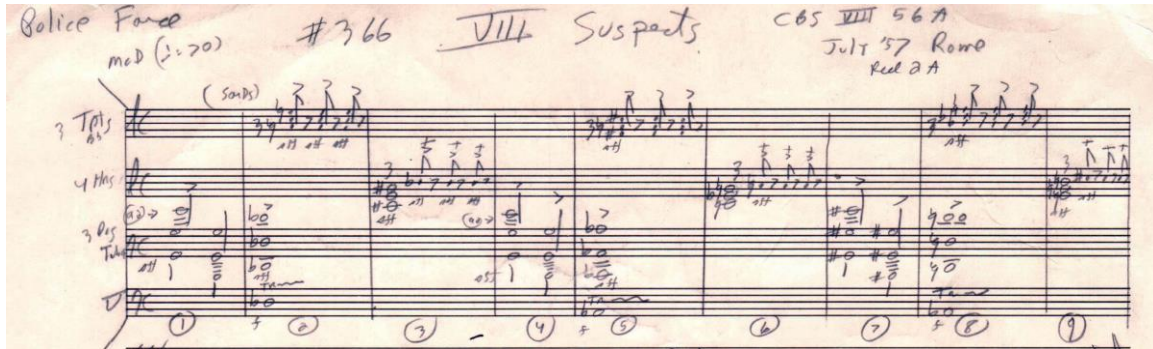
-4:18 thru 4:34: "The Card" (*HGWT*)

-6:13 thru 6:40: "Lead-In B" (*Police Force*) Bars 3-7

-10:01 thru 10:06: "Middle Tag" (*HGWT*). Commercial break follows.

-12:25 thru 13:02: "Lead-In A" (*Police Force*) Bars 1-8, 8. Scene: Interior mine right after Paladin talks with Casey Bryan (Wilke).

-13:03 thru 14:42: "Suspects" (*Police Force*) Bars 1-6, 6, 7-15, 12-20.
 Scene: Interior mine as Paladin witnesses the miners "high grading"
 (stealing) the high grade gold ore. This cue was often used in *Perry Mason*.
 This makes sense since the cue is from Herrmann's *Police Force* suite, a
 collection of crime drama genre cues.



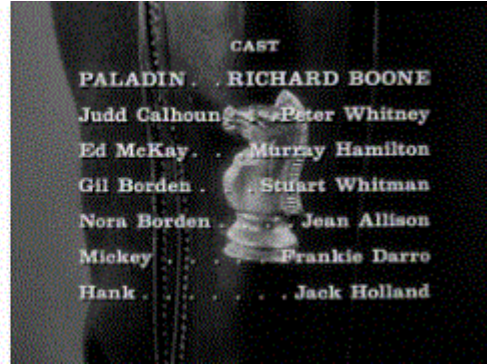
-16:32 thru 16:38 : a Punctuation cue by Rene Garriguenc. Scene:
 Paladin leaves Angela (the lady owner) in her hotel room. By the way, she is
 played by Susan Cabot. She looks a bit like Paula Raymond--very pretty!

-17:56 thru 18:23: "Buildup Chords" (by Lucien Moraweck). This is
 the same music that was played in the previous episode ("Ella West") during
 that bar room confrontation scene between Paladin and the character played
 by big Mike Mazurki. This time it's an exterior street scene confrontation
 between Paladin and The Jockey, but this time there's actual bloodshed.
 paladin wind. He says to the eyewitnesses, "Fast but not accurate. Anybody
 figure he can do better?"

-1847 thru 18:58 : CBS cue #1089E "Punctuation #5" by Rene
 Garriguenc. Scene: Paladin says, See you tomorrow at the Grail."

-25:04 thru 25:12 : "Sneak # Finale No. 1" by Rene Garriguenc.
 Paladin gets two suits a year for life as his fee for helping Angela save her
 mine.

"The Last Laugh" January 25, 1958 *** C+



This episode is okay, middle-of-the-road standard fare. Its primary distinction is the guest star Stuart Whitman (remember him as the lead star in *Cimarron Strip*?) as ranch owner Gil Borden. Murray Hamilton (very fine actor) also stars as trouble-maker Ed McKay. Peter Whitney plays the large, obedient buffoon, Judd.

-1:23 thru 1:54: “Rural Grotesque” (*Ethan Allen*) Somewhat comical-implication scene with Judd and a horse. This music is rather appropriate for the scene, so it’s a good choice by the music editor.

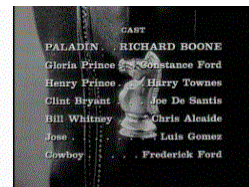


- 9:06 thru 9:25 : “Indian Ambush” (*Indian Suite*) starting Bar 38.
- 9:27 thru 10:34: “Lead-In F” (*Police Force*) Bar 1 played twice, 1-2, 5-11.
- 11:32 thru 11:58: “The Card” (*HGWT*).
- 14:02 thru 14:30: “Lead-In B” (*Police Force*) Scene: an actual leading in from one scene (Judd feeling guilty as Paladin escapes) as it fades to a transition to Nora crippled in her wheelchair (due to the spur under the horse saddle causing her horse to throw her).
- 15:32 thru 16:20: “Middle Lead-In” (*Climax* or Climatic Lead-In) Bars 3-11. Paladin shows up at the house after the posse leaves.



- 22:53 thru 23:34: “Gunsmoke” (*Western Saga*) Bars 4-6, 21-30. Scene: Judd is shot in the back by Ed. Paladin challenges him and eventually kills him.
- 23:41 thru 24:09: “Lead-In B” (*Police Force*) Bars 3-7. Scene: Aftermath of confrontation and leading-in to Borden’s wife.
- 24:58 thru 25:08 : "Sneak & Finale No. 1" by Rene Garriguenc.

“The Bostonian” February 1, 1958 **** B



This episode stars Harry Townes as a rather displaced Bostonian out in the West, and Constance Ford as his wife, Gloria. She is noted for various roles, but I think one of the most memorable beyond her many television stints was as the bossy and critical Helen Jorgenson in *A Summer Place*. This episode has almost no Herrmann clips but there *is* indeed interesting music (primarily Rene Garriguenc) and accompanying scenes. For example, in Chapter 1 from 18:14 to 18:47 (end of chapter), we have the scene where Paladin is welcomed by Gloria into her ranch home. It's a dynamic scene; interesting, not static. The direction (Andrew McLaglen) is intelligent and well-conceived. You see Gloria in moderate close up with her eyes looking slowly up at Paladin (unseen in the shot) from holstered leg to face, and then the scene cuts to Paladin with the camera slowly panning up Paladin's leg and sets on a close up of his face (apparently mimicking what Gloria was doing!). And the accompanying music by Garriguenc is *very* interesting (adapting Herrmann's *HGWT* fanfare). I have to seek out the exact title of the cue. I believe I hand-copied it but have to look for it.

Although there is a virtual lack of Herrmann quotations, the Garriguenc music more than makes up for it. Moreover, I liked the pointed dialog between Gloria and Paladin starting at 17:45 in which he basically tells her off! This short dialog is worth the time spent on this episode, and worth the price of the set perhaps. Very good dialog lines and very good acting. I'd give this episode a B+ but not quite a slightly upgraded A-) rating.

-00:46 to :55: "Lead-In C" (*Police Force*) Bars 1-2, 11. The CBS Lob Books describe this cue as "Dark, heavy bridge to descending background and tail."

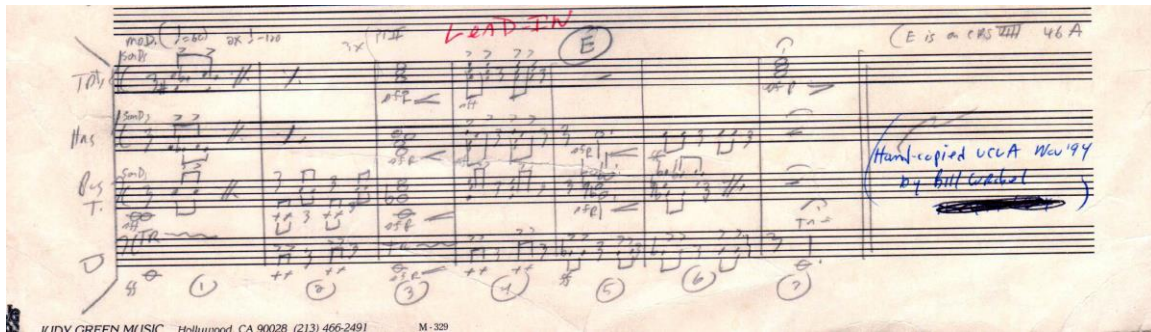


-3:31 thru 4:01: "The Card" (*HGWT*).

-7:47 thru 7:59 : Definitely a Garriguenc HGWT Series short cue. Commercial break follows.

-8:00 thru 8:08 : Garriguenc Punctuation music. Paladin has dinner with Henry & his wife.

-9:19 thru 9:46 : "Lead-In E" (*Police Force*). Scene: Henry's ranch hand, Guillermo, is tarred & feathered. Later he gets killed!



-23:29 thru 23:52 : "Lead-In B" (*Police Force*) Bars 3-7



-24:14 thru 24:24: "Sneak & Finale No. 1 (Have Gun Series)" by Rene Garriguenc. Cue # 1089 G, Box 12 UCLA, 6 bars, :07 duration. Scene: Paladin, Henry and Gloria in the end scene drinking a toast together. Note that the image of this written music is given in an earlier page. In 2/4 time, the bassoon starts off the cue with a "3" triplet 8th figure of small octave G down to E to Great octave B (in effect, E minor chord notes but actually played staccato) to Bb quarter note tied to half notes next two bars and tied to quarter and 8th notes in Bar 4. Note that the actual recording indicates staccato, not legato, notes (legato written or at least the staccato "dot" notes are not written in). After a quarter rest in Bar 2, clarinet I plays Line 1 Db-small octave Bb-F (in effect Bb minor) triplet 8ths to (Bar 3) E [written F#] half note tied to quarter and 8th notes next bar. In Bar 4, the strings and brass

start to play the familiar shock or attack rinforzando quarter note chords of Paladin's, ending on E minor (E/G/B).

“The Singer” February 8, 1958 **** A-



I strongly recommend watching this episode. Not only is it fun episode and excellently written (Ken Kolb and even Sam Peckinpah), there is lots of Herrmann music to enjoy, particularly a rarely heard *Police Force* cue titled “Rundown” (although you will hear it a few more times in later episodes). You can also enjoy the acting of young Richard Long (later of *The Big Valley* fame) as Rod Blakely, and Denver Pyle (his second appearance so far on *HGWT*) as rancher Pete Hollister. I give the episode an “A” rating or at least four out of five stars (“Strange Vendetta” would definitely deserve 5 stars or an A+ rating). Remember that it is not one of those frequent heavy drama episodes, but light entertainment (not light, however, in quality).

-00:37 thru 00:52 : “The Street” (*HGWT*) Bars 1-6. Scene: Nice “San Francisco” night scene matte painting of the Carlton Hotel with the bay in the background.

-1:40 thru 2:13 : “The Card” (*HGWT*). Scene: Rod presents Paladin with the “Have Gun Will Travel” card, wondering if he’s the one behind the card.

-4:25 thru 5:12 : “Travel I (Tranquil Landscape)” [*Western Suite*] ends on Bars 31-33. Scene: Rod and Paladin ride up to the gate of Hollister’s Ranch.

The image shows a handwritten musical score on aged paper, spanning four measures labeled 31, 32, 33, and 34 at the bottom. The score is written for six staves. The top two staves are for strings, with the first staff labeled '304' and the second '610'. The third and fourth staves are for woodwinds, with the third labeled '2 Foz' and the fourth 'C. E.'. The fifth staff is for a brass instrument, and the sixth staff is for a harp, labeled 'Hrp'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp' (pianissimo). There are also some handwritten annotations and a circled 'a3' in the first measure of the string staves.

-11:56 thru 12:56: “The Ambush” (*Western Suite*) Bars 21-32. Holed up in Hollister’s stable, Paladin, Rod and Hollister’s unhappy, ambitious, spoiled wife plan something while Hollister and his men get ready to “ambush” them. The CBS Library log books describe it essentially as “neutral suspense motion.”

-13:13 thru 15:05 : “Rundown” (*Police Force*) cue # 354, CBS 51-D-2, Bars 1-14, 1-12, 25-26. The CBS log books describe it as “Staccato, persistent brass, for chase or fight.” Scene: Paladin breaks out with horse and carriage (pretending to carry Mrs. Hollister in a blanket). The music

starts when Mr. Hollister yells, "Get to your horses!" The pleasure of this part of the episode is that you get to hear virtually the entire cue. Enjoy!

Police Force # 365 VII Run-Down

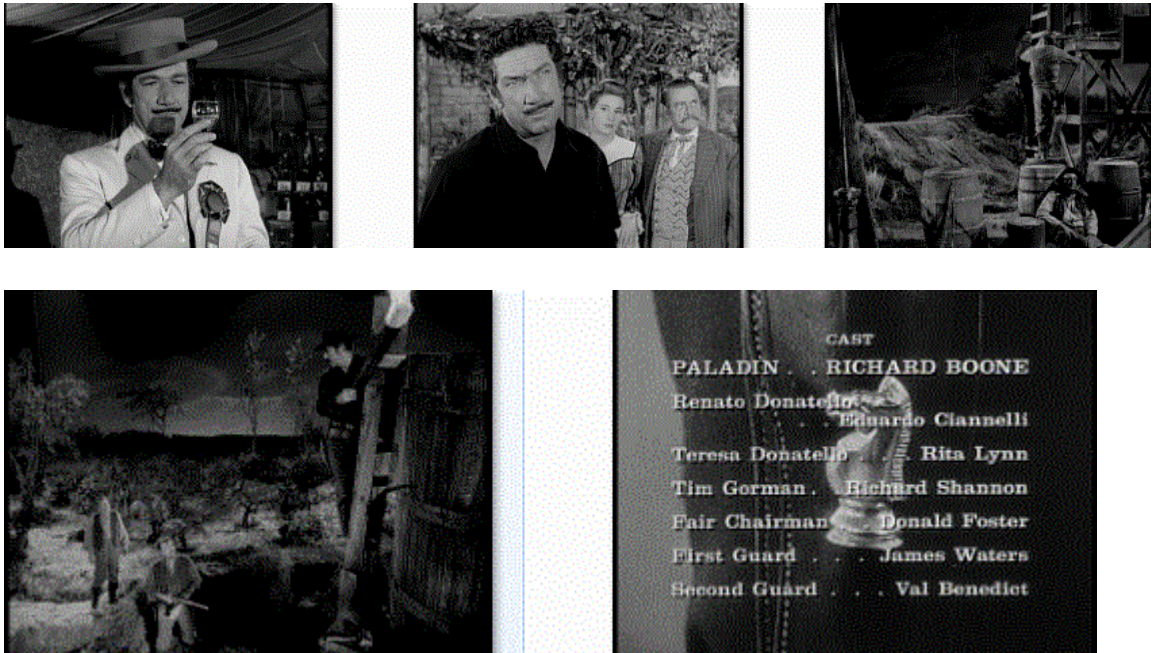
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(Hand-copied at UCLA Oct '94 by Bill Wrehel)

15:27 thru 15:40 : "Street Scene # 6" Rene Garriguenc. Scene: Back in San Francisco, Hotel Carlton, day.

-23:12 thru 23:44 : "The Fight" (HGWT) Scene: In the opera house, Hollister and Paladin fight.

“Bitter Wine” February 15, 1958 ** C



In this episode, we witness another of Paladin’s many acquired talents: wine connoisseur. It gets an OK or average “C” rating by me, even though it was written by Ken Kolb (who wrote the excellent “Strange Vendetta”), and the print is not very good. Below I may not indicate every tiny fragment of Herrmann music used. Richard Shannon plays Irishman Tim Gorman. He will show up in a memorable episode titled "The Ledge." He also appeared several times in Rawhide.

-3:14 thru 3:24 : “The Card” (*HGWT*)

-6:32 thru 7:02: “Lead-In D” Bars 1-6, then 11-13. Pans are shot at.



-7:03 thru 7:12 : CBS cue #1089 J "Sneak & Finale No. 4" by Rene Garriguenc. This is followed by a commercial break.

-13:05 thru 13:25 : "The Watching" (*Western Saga*).

-13:57 thru 14:06: "Middle Tag G" (*Police Force*). Scene: Donatello hands out guns to his men to fight Gorman. Commercial break follows.

The image shows a handwritten musical score on aged, yellowed paper. The score is for a piece titled "Middle Tag G" from the album "Police Force". The tempo is marked "Allegro (♩ = 160)". The score is written for four staves, labeled on the left as "Tpts", "Hrns", "Bus", and "T.". The "Tpts" staff has a circled "6" above it. The "Hrns" staff has a circled "6" above it. The "Bus" staff has a circled "6" above it. The "T." staff has a circled "6" above it. The score is divided into five measures, numbered 1 through 5 at the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings. At the bottom of the page, there is a handwritten note in blue ink: "(Hand-copied at UCLA Oct '94 by Bill U)".

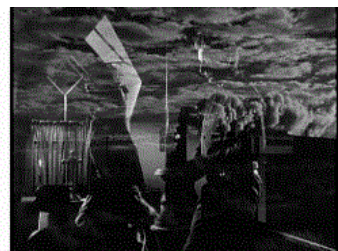
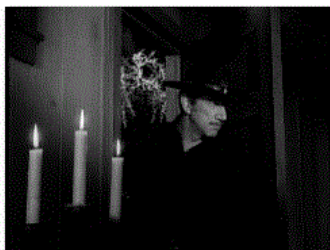
-14:08 thru 14:22 : "Suspects" (*Police Force*).

-17:01 thru 17:55: "Trouble No. 2" (by Rene Garriguenc). Scene: Paladin forces Gorman to call his men back.

-18:50 thru 19:11 : "Lead-In F" (*Police Force*).

CBS Box 2 #191 "Trouble" No 2 — Reno Gamiguan
 CBS S-46-D
 Andante 1=69

"The Girl From Piccadilly" February 22, 1958 **** A-





I like this episode (written by Ken Kolb) a lot, perhaps putting it in my Top Twenty for sure, if not Top Ten). There's a certain atmosphere that appeals to me, especially in that lonely church scene at night (see Chapter 1 from 8:57 thru Chapter 2 at 1:55). One scene I like to look at in freeze-frame format is in the beginning of Chapter 2 (for example, go to 0:09). It's a real nice composition with the window and shadows, Paladin facing Isabel.

Isabel is played by the beautiful Betsy Von Furstenberg (Broadway star who also did many television shows). She's a definite plus in watching this episode! However, while I think she is elegant and lovely to watch, I am even more drawn to the beauty of Paula Raymond in the episode titled "Lady With A Gun (4-9-60). Perhaps you remember her best in Harryhausen's *Beast From 20,000 Fathoms*.

By the way, right after the opening credits of "The Girl from Piccadilly" episode of Have Gun Will Travel from 00:45 thru 00:48, you see the episode start with an estate house from the Thirties or Forties with two automobiles parked outside! Talk about a continuity error! Paladin's time frame is set sometime in the early 1870's I believe (like Rawhide & Gunsmoke). I will note more such errors in future episodes. Here is that scene immediately below:



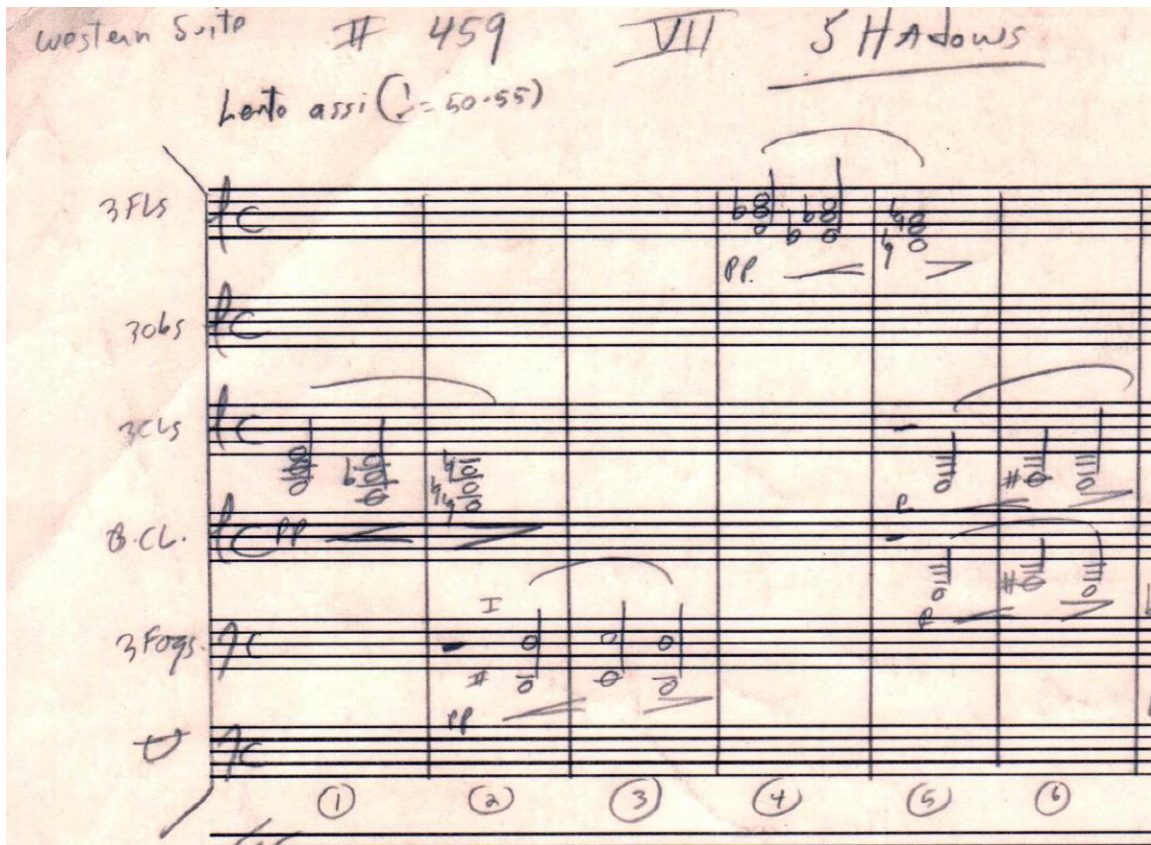
-00:51 thru 1:12 : CBS cue # 1089 E "Punctuation No. 5" by Rene Garriguenc. Scene: Paladin's card in close-up.

-7:07 thru 7:21 : "Travel" (HGWT). Street scene.

-8:44 thru 9:12 (end of the first chapter before a commercial break): "Religious Procession No. 1" by Rene Garriguenc). If you recall, this music was played in its near entirety in "The Hanging Cross" several episodes earlier. It is logical for the music editor (I assume Gene Feldman but no name was indicated in the End Credits) to choose this cue for this church scene.

-12:00 thru 12:07: "Dramatic II" (aka "Gunfight" in the Cerberus LP and Prometheus cd) [*Western Suite*] Bars 1-2.

12:08 thru 12:46 : This seques to "Shadows" (*Western Suite*) Bars 1-6.



-Chapter 2 from 4:14 to 4:22: "Dramatic II" (*Western Suite*) Bars 1-6.

-16:41 thru 17:05 : "Dramatic II" once again. Scene: Paladin pours Chablis.

-21:14 thru 21:46 : "Rain Clouds" (*Western Suite*) Bars 1-2, 4-5, 7-8.

-21:47 thru 22:11 : Seque to "Punctuation No. 5" once again. Scene: The tied shoe laces (by Paladin) trip the guilty man!

-22:12 thru 22:57 " Seque to "Shadows" once again.

-23:25 thru 23:38 : The Reunion cue from the HGWT pilot.

-23:39 thru 23:59 : "Street Scene" music by Rene Garriguenc.

-24:45 thru 25:22: "Emotional Sneak & Finale" (by Rene Garriguenc). All 12 bars. This is a very nice cue, rather Herrmanesque. It's a fitting ending to this fine episode.



[session break Sunday, June 11, 2017 at 1:08 pm]

“The O’Hare Story” March 1, 1958 **** A-



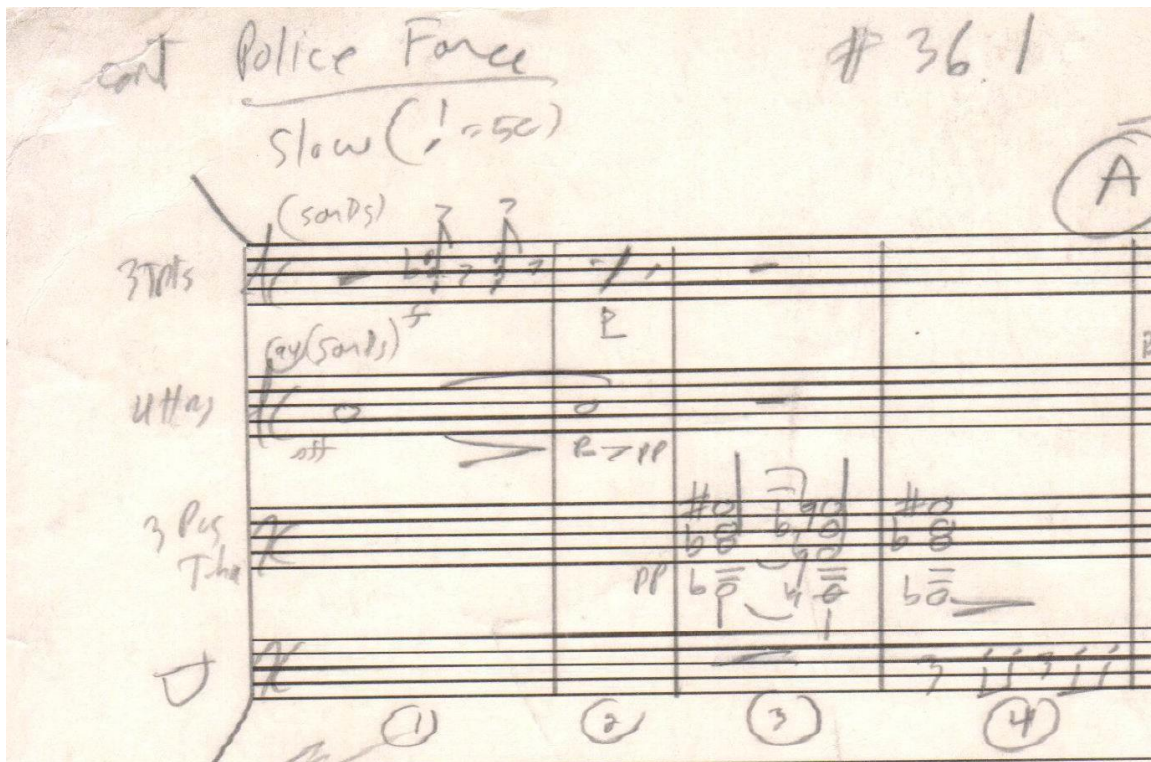
This is a highly notable episode, and not only for its solid storyline and many Herrmann quotations. The star is Victor McLaglen, the Oscar-winning character actor for *The Informer*, and a favorite actor of John

Ford's. He was captivating in his role for the *HGWT* episode, very likeable and "strong." It was directed, incidentally, by his son, Andrew McLaglen, who directed I believe 116 episodes of the series. Andrew was called "Big A" because he was 6'7" (Victor was 6'3"). John Doucette also stars in this episode (of course as a "bad" guy!). Refreshing Christine White plays Myra Ritchie. She'll appear in another excellent episode titled "Road To Wickenburg."

-2:18 thru 3:01: "The Holster" (*HGWT*)

-11:48 thru 12:13: "Lead-In B" (*Police Force*) Bars 1-5. Scene: O'Hare (McLaglen) arrives in town to confront the "gunfighter" (Paladin).

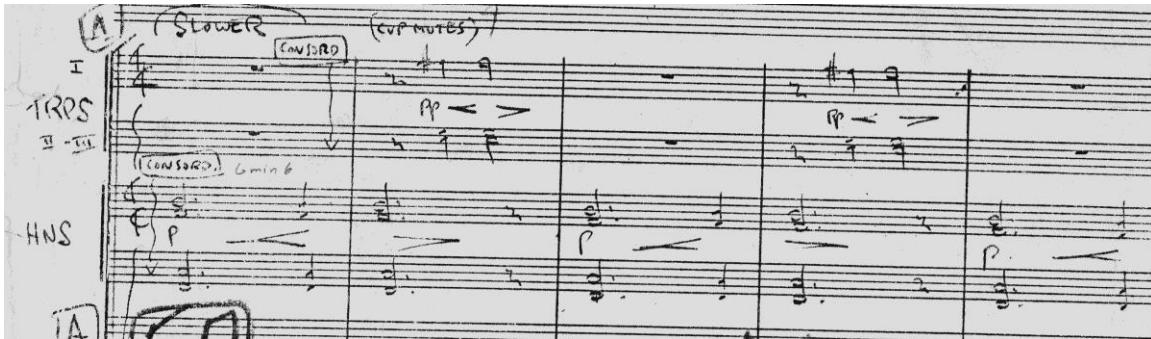
-13:47 thru 14:08 : "Lead-In A" (*Police Force*) Bars 1-4. Neutral scene and neutral music as Paladin leaves the hotel.



-14:17 thru 14:43: "Lead-In D" (*Police Force*). Much of it is played here. Scene: Paladin goes to O'Hare's camp to talk. I like this short cue. Its beginning reminds me a bit of *Journey To The Center of the Earth* somewhat.



-18:47 thru 19:03 : HGWT theme.



-19:29 thru 22:36 : "Night" (*Police Force*) Bars 1-44. Here's a particularly long presentation of this cue (a rarity). Scene: attempt to dynamite O'Hare's dam.

[illegible]

-23:30 thru 23:57 : “Dramatic II” (*Western Suite*) Bars 13-20. Scene:
The bad guys are “escorted” back to town.

-24:50 thru 25:21 : "Dramatic Finale" by Rene Garriguenc.

3.	187 (take 3)	"Dramatic Finale" Rene Garriguenc	Somber brass sneak to heroic tag	:30
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Handwritten musical score for "Dramatic Finale" (American) by Rene Cornigoum, CBS 8-47-C. The score is for a band and includes parts for Flute (Fl), Trumpets (Tpts), Percussion (Perc), and Tuba (Tuba). The tempo is marked "Moderato" at 69. The score is numbered 187 and includes a section labeled "A" with a tempo of 70. The score is handwritten and includes various musical notations such as notes, rests, and dynamics. The score is numbered 1 through 10 at the bottom. The score is handwritten by Bill Wrobel and dated 1-12-98. The score is numbered 187 and includes a section labeled "A" with a tempo of 70. The score is handwritten and includes various musical notations such as notes, rests, and dynamics. The score is numbered 1 through 10 at the bottom. The score is handwritten by Bill Wrobel and dated 1-12-98.

"Birds of a Feather" March 8, 1958 ** C+



This is an okay episode. There are no distinctive stars per se, although I liked the performance of James Craig as Ralph Cole.

-00:40 thru 00:54 "Street Scene No. 6" by Rene Garriguenc.

-1:25 thru 1:47 : "The Newspaper" (*HGWT*). Scene: Paladin in the Carlton Hotel reads a headline from Big Spur News, Colorado.

-1:48 thru 2:32 : CBS cue #176 "Quiet Street" by Rene Garriguenc. Gene Feldman or whomever the music editor was for this episode did a logical insertion with this specific moody cue since Paladin slowly rides into town that is indeed quiet except for some people abandoning it because outlaws took it over.

-4:48 thru 5:14: "The Card" (*HGWT*) Scene: Paladin shows his card to his old friend, Sheriff Quinn. The music seques to the following cue.

-5:15 thru 5:50 : "Lead-In A" (*Police Force*) all 9 bars.

5:51 thru 6:12 : "Punctaution No. 5" by Rene Garriguenc. Paladin enters the "Texas, Colorado & Overland R.R. Agency."

-10:07 thru 10:20 CBS cue #1089I "Sneak & Finale No. 3" by Rene Garriguenc. This is followed by a commercial break.

-10:23 thru 12:17 : Paladin confronts Deputy Agent Cole. I cannot identify this music at the moment. It is definitely not Herrmann. Nor do I think it is by Garriguenc. I believe it was composed by Lucien Moraweck. Wish I had the cue sheets to confirm! :)

-15:31 thru 16:08: "Rain Clouds" (*Western Suite*) Bars 1-2, etc., ending on Bar 46.

-17:09 thru 17:38 : "Lead-In F" (*Police Force*) Bars 1-2,, 5, 10-11

-18:05 thru 18:39: "Night" (*Police Force*) Bars 1-8, then 7-8.

-24:10 thru 24:24 "Street Scene #6" Scene: Back to the Carlton Hotel, day.

-24:55 thru 25:06 : "Sneak & Finale No. 1" by Rene Garriguenc (the written music was shown earlier).

"The Teacher" March 15, 1958 **** B-





This is a fine episode with a rather “homey” atmosphere. The print is not particularly sharp, however, unlike many episodes such as, say, “The Naked Gun.” It seems a little washed out, “old.” I enjoyed seeing Marian Seldes once again playing “The Teacher,” Mollie Stanton. I really enjoyed her performance in the 6th episode titled “The Bride.” Due to a different type of clothing, less feminine-enhancing makeup and conservative hair style, she has a rather maidenly, prim-&-proper look—perfect look for being a “schoolmarm.” The episode also stars the impressive Andrew Duggan. I remember him in his role in *Seven Days in May*. Also starring is Peter Breck and Jack Albertson. I may not detail all of the timing location of the few Herrmann “bits and pieces” in this episode. These include the “Middle Tag D” fragment at the end of Chapter 2 (actually at the 18 minute point exactly as Paladin walk out the door of the Andrew Duggan character), a few bars of “The Rocks” and so forth.

-7: 33 start of "The Card" quite briefly.

-8:47 thru 9:02 : CBS cue #1089 L "Neutral Sneak & Finale" by Rene Garriguenc. Scene: Mollie lets Paladin stay in her room at school while she teaches. He proceeds to plop himself down on the bed!

-24:34 thru 24:53: “Dramatic Finale (Americana)” by Rene Garriguenc. Bars 3-10. Cue # 187, CBS 8-47-C, :30 duration. We heard this already at the end of "The O'Hare Story" episode (see the image there of the written music). The written score is located in Box 2 in the CBS Collection at UCLA Music Library Special Collections. You can hear this finale cue in many episodes but I neglected to comment on it in earlier ones. The instrumentation is precisely the same as in many of the Herrmann suites for CBS: 4 horns, 3 trumpets, 3 trombones, tuba, and timp. The cue ends in Bar 10 on the D major (D/F#/A) tonality. Horns play D/F#/A [written A/Line 2 C#/E] rinforzando whole notes held fermata. Trumpets play A/Line 2 D/A [written B/E/B] whole notes, while the trombones sound D/A/Line 1 F# whole notes, and tuba on Great octave D. The timp is rolled on small octave D whole note held fermata.

“Killer’s Widow” March 22, 1958 ** C+



There's very little Herrmann music in this interesting but somewhat standard story that has roses as the focus point in this drama about \$30,000 lost after a past bank robbery. It stars Barbara Baxley as the bank robber's widow, and R.G Armstrong as the Marshall.

-2:07 thru 2:34 : "Newspaper" (HGWT)

-2:35 thru 3:02 : CBS cue #1089E "Punctuation No. 5" by Rene Garriguenc.

-3:03 thru 3:14 : "Travel" (HGWT)

-3:15 thru 4:04: seque to "East Horizon" (*Desert Suite*)

-9:09 thru 9:50 : [??] I cannot yet identify this interesting Herrmannesque cue. I've heard it before, especially in several *Perry Mason* episodes. Scene: Paladin rides up to Lucy's house that is up for auction tomorrow (he's the one who actually killed her husband in self-defense). I suspect it is written by Garriguenc (as the one immediately below). Structurally it is similar to the beginning of his cue titled "Quietness" (cue # 186) except that cue utilizes only the brass, whereas the cue under question has woodwinds as well.

-13:07 thru 14:09 : "Reunion" (by Rene Garriguenc).

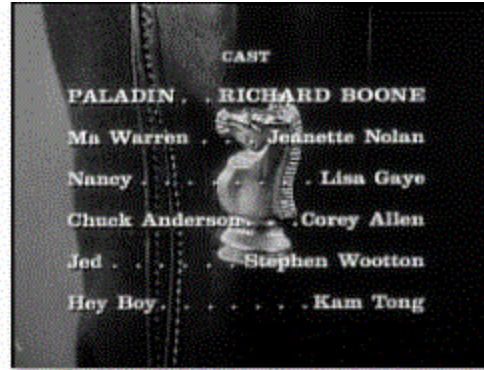
(A/C/E/B) to A min (A/C/E). This is exactly the style of Herrmann in many of his poignant cues.

18:18 thru 18:30 : “Lead-In F” (*Police Force*) Bars 1-2.

-19:15 thru 19:28 : Nice solemn music here as "Rose" and Paladin look at the dead body on her porch. However, I cannot identify it. Probably Garriguenc.

“Gunshy” March 29, 1958 ** C





Once again, this episode is not included in the old dvd set (but properly included in the 2017 The Complete Series set), although it is listed as such. Actually the episode provided is “Death of a Gunfighter” from the next season! I am referring to my subscription set but I believe the same applies to the general release dvd set of Season I. Fortunately I have the old vhs format of the entire series and watched it last week (Postscript: based on the old writing of this paper). Curiously, in the old vhs set of four episodes per tape, “Gunshy” was the first titled followed by “Death of a Gunfighter,” then “Siege” (Garriguenc music, airdate April 1, 1961), and then “Bird of Time” (dated October 20, 1962, music by Van Cleave). “Gunshy” co-starred (very briefly) Dan Blocker, later of *Bonanza* fame. The story centers around a stolen jade chess set. Jeanette Nolan is terrific as Ma Warren. No wonder Boone wanted her in his short-lived series, *The Richard Boone Show* right after his Paladin stint. Too bad “Gunshy” was not included. I would’ve preferred “Helen of Abajinian” to have been missing!

-14:38 to 14:56: “Dramatic II” (*Western Suite*) Scene: Paladin shows his trademark card to Ma's daughter.

-16:57 thru 17:06 : CBS cue #1089 I "Sneak & Finale No. 3" by Rene Garriguenc. Scene: Paladin & Nancy after her pushy boyfriend, Chuck, shoots the bat that scared her but actually trying to intimidate Paladin.

-24:02 to 24:37: “Sun Clouds” (*Western Suite*).

CAS (Box 1) *Andante en calmo* # 177 "Re Union" *Rene Camiguano*
C68 8-57C

Hand-copied by Bill Wabel UCLA 1-13-88

11:00

"The Prizefight Story" April 5, 1958 ** C-



Although Ken Kolb wrote the story, it's pretty mediocre, not a very memorable episode at all. You won't be missing anything important if you skip this episode (and if your time is limited).

-1:53 thru 1:59: “Dramatic II” (*Western Suite*) aka “Gunfight” Scene: Paladin asks for a physician to treat a fainted man on the floor of the Hotel Carlton lobby.

-4:08 thru 4:21 : “Dramatic II” again

-8:18 thru 8:29 (end of chapter before commercial break) : tiny segment of “Middle Tag D” (*Police Force*).

-24:39 thru 24:58 : CBS cue #1089G "Sneak & Finale No. I" by Rene Garriguenc. Paladin says he would rather be a lover than a fighter, and then goes after a lovely lady in the Carlton Hotel lobby!

“Hey Boy’s Revenge” April 12, 1958 *** B



This is a good episode (but not a great one). It’s noted for having Pernell Roberts (later of *Bonanza* fame) as the “bad guy,” Travis, boss of a Chinese railroad gang in Utah. Hey Boy’s brother was killed due to him, so Paladin goes off to the rescue. I really enjoyed the look of disgust in Paladin’s face when he had to deal with the hotel clerk (Olan Soule, who could’ve easily played Don Knotts brother in *The Andy Griffith Show*!) at

the Carlton. With Hey Boy's absence, everything was fouled up for Paladin. He then investigates the matter in China Town in San Francisco to find out exactly what happened to Hey Boy. By the way, this is the episode that has the relatively notable saying by paladin to Hey Boy's sister, Kim LI (played by Lisa Liu who would later in one season play Hey Girl) that "money is cheap." See the YouTube video:

<https://youtu.be/nf9m54XInaE>

-2:05 thru 2:35 : "Shadows" (*Western Suite*) Bars 1-6. Scene: Paladin is very displeased about the "excellent service" by the new staff of the Hotel Carlton, especially knowing that Hey Boy was discharged for not showing up for work for a week.

Handwritten musical score for "Shadows" (Western Suite) Bars 1-6. The score is written on ten staves for various instruments: 3 Fls, 3 Obs, 3 Cls, Small Ob, 3 Fags, and Hrp. The tempo is marked "Lento assai (♩ = 50-55)". The key signature is one sharp (F#), and the time signature is 4/8. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f". A large "A" is written above the Hrp staff at bar 10.

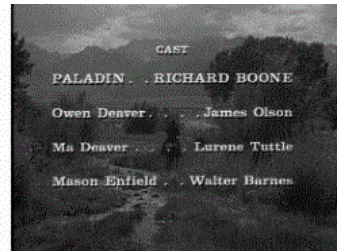
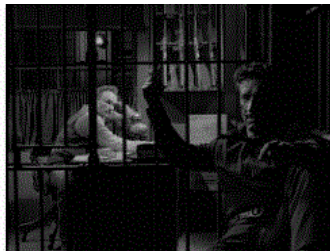
-8:29 thru 9:25: "East Horizon" (*Desert Suite*) starting Bar 10. Also some of "Dramatic II" is briefly played. Scene: Paladin arrives at the railroad work camp where Hey Boy is slaving!

-9:32 thru 9:40 : "Sneak & Finale No. 4" by Rene Garriguenc. Scene: Paladin and the Pernall Roberts character enter the office. This is followed by a commercial break.

-20:40 thru 20:46 : Dramatic II (Western Suite). Scene: Paldin says, "Anyone for poker?" Also 21:10 thru 21:15.

[resume session Wednesday June 21, 2017, 1st day of summer] :

"The Five Books of Owen Deaver" April 26, 1958 *** B



Tall (6'3") blond actor James Olson (remember him as Dr. Mark Hall in *The Andromeda Strain*?) plays Sheriff Owen Deaver who thinks he can run his wild West town as an organized & civilized & disciplined town in Philadelphia. Paladin eventually teaches him the error of his ways. Olson was about age 28 when he did this part. It's a decent, standard episode but not particularly noteworthy.

-00:38 thru 00:45 : "Street Scene" Rene Garriguenc.

-00:46 thru 1:25 : "The Newspaper" (HGWT)

-1:26 thru 1:37 : Paladin motif arranged by Garriguenc.

-2:11 thru 2:43: "Travel" (HGWT) Bars 18-20, 42-45.

-6:45 thru 7:12: "Lead-In E" Bars 3-7. Scene: The Sheriff is hit over the head in the bar, about to be knifed when Paladin intervenes with his hidden derringer. The CBS Log Books describe this cue as "Heavy punct. To sharp percussive brass to soft tail."

-8:18 thru 8:35 : CBS cue #1089J "Sneak & Finale No. 4, T.1" by Rene Garriguenc. Commercial break follows.

-8:36 thru 8:46 : #1089A "Punctuation No. 1" by Rene Garriguenc (adapting Herrmann's HGWT music of course).

-15:51 thru 16:08 : “Night” (*Police Force*) Bars 40-41, 44-46. Scene: Interior jail, night. Owen lights the lamp. Paladin is in the cell.

-18:13 thru 18:31: “Lead-In D” Bars 1-2, 9-13. Scene: Quite frustrated, Owen knifes the Wanted poster of the gang after him.

-19:07 thru 19:38 : “Lead-In C” (*Police Force*) Bars 1-9 (not end Bars 10-11). Scene: Ma Deaver steps out and sees the killers outside waiting.
Note: See "The Bostonian" to see an image of the written music.

-19:39 thru 21:27: “Night” (*Police Force*) Bars 11-33 (some re-editing such as cutting portions of bars)

-21:59 thru 23:01: “Trouble No. 2” (by Rene Garriguenc) Cue # 191. Scene: Paladin is in the wagon hiding and then shoots a bad guy about to kill Owen. Eventually he uses a shotgun to kill the last badman in the bar.

-23:023 thru 23:18 : “Suspects” (*Police Force*) Bars 31-33. Scene: Shot of bloody hand of the Bad Man on the floor of the bar.

24:47 thru 24:58 : #1089G "Sneak & Finale No. 1" by Rene Garriguenc.

“Silver Queen” May 3, 1958 ** C+



Old and soon-to-die Leadhead Kane has a thing for Annette (played by Lita Milan). Paladin arranged for the singer to visit Leadhead for a most

enjoyable evening. He wills his estate (basically a silver mine) to her but others (especially Whit Bissell) contest it in court. The episode is okay but not very memorable. However, you will derive the benefit of at least two cues nearly in their entirety.

-00:49 thru 1:30: "The Street" (*HGWT*)

-14:45 thru 15:19: "Lead-In A" Bars 1-8. Scene: Paladin and Annette are at the mine.

-15:20 thru 16:00: "The Rocks" (*HGWT*) Bars 1-15. Scene: Paladin and Annette are pinned down inside the mine by riflemen of Crawford's (Bissell).

-16:01 thru 16:64: "Trouble No. 2" (by Rene Garriguenc). All bars except last few seconds.

"Three Sons" May 10, 1958 ** C-



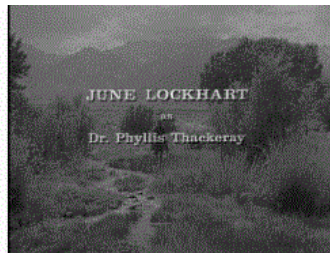
This is a bit of a ho-hum episode although I liked seeing Warren Oates and Kevin Hagen as John and Ed Bosworth, two bad sons vying to kill dear old dad to prevent good son, Rupe (newly married), from getting part of the farm. There is basically no Herrmann music here not already heard a couple dozen times already. You can safely skip this episode, if you wish.

-4:18 thru 4:22 : The four-note motif of *HGWT* arranged by Garriguenc as Paladin presents his business card ("It's my profession...")

-4:23 thru 4:53 : "Travel" (*HGWT*) Bars 34-36, 42-45.

-24:30 thru 24:50: "Emotional Sneak & Finale" (by Rene Garriguenc). Cue #1089K.

“Return of Dr. Thackeray” May 17, 1958 ***** B+



Now this is an impressive and unusual (but not quite a five star ***** classic) episode in the sense that you see Paladin quite genuinely affectionate towards a woman (his “soul mate,” Dr. Thackeray, played by June Lockhart). There is even reference made to marriage! Grant Withers returns as a guest star. Remember that he played the righteous wagon train boss, Mulrooney, in the “No Visitors” episode (but here plays Sam Barton afraid of smallpox contagion at his ranch). Of course Dr. Thackeray was introduced in that episode as well. In a sense, this episode is a sort of “soul-mate” companion episode to “No Visitors” since the similarities and guest stars are closely aligned. I also like seeing John Anderson as volatile Fred Cooley. He’s the one who hits Dr. Thackeray after which Paladin nearly beats him to a pulp! He had a terrific role in the *Gunsmoke* episode “Buffalo Man” (co-starring Jack Klugman). There’s also terrific Herrmann music tracked in that episode as well (as I’ll discuss much later). I like the dialog in this *HGWT* episode, especially when Paladin puts Mr. Barton in his place in regard to his treatment of his son (Charles Aidman). Don’t miss this episode.

-1:59 thru 2:34 : “Lead-In E” (*Police Force*) Bars 3, 4, 1-3, etc.
Scene: A Barton Ranch cowboy gets seriously ill.

-4:51 thru 4:56 : Garriguenc adaptation of the HGWT motif when the good Doctor shows Barton's son the Paladin business card.

-4:57 thru 5:31: "The Newspaper" (*HGWT*). Scene: Paladin reads her urgent letter.

-10:22 thru 10:52: "Middle Lead-In (Climatic Lead-In) Bars 3-4, 1-3, 11. Scene: Paladin applies a wet compress on the head of the smallpox victim. Fred Cooley (Anderson) arrives with his rowdy, gun-shooting men.

-12:55 thru 13:08 : "Lead-In A" Bars 1-4

-16:45 thru 17:08 : "Indian Ambush" end fragment from Herrmann's *Indian Suite*.

-17:09 thru 17:47 : Unknown at the moment. I believe this is a Garriguenc cue.

-21:52 thru 22:08 : "The Fight" (*HGWT*) Bars 1-6

-22:09 thru 22:24: "The Jail" (*Police Force*) Bars 1-2, 4-6. Scene: Paladin marches out of the house to beat up John Anderson (who hit Thackeray out of fear). The music editor (I surmise it was Gene Feldman, although it wasn't credited) did an excellent job of splicing the music together. He obviously had a great command of the CBS Music Library of cues, and a great memory! He used the ostinato pattern of Herrmann's beginning part of "The Fight" and then seque that to the similar ostinato rhythm pattern segment of that very rarely heard cue, "The Jail."

-22:25 thru 23:17: "The Fight" (*HGWT*) Bars 11-20 (re-edited or re-sequenced). Scene: The actual beating of Mr. Cooley. Paladin quite ferocious intensity! Aidman intervenes with a rifle butt to prevent Paladin from possibly killing him.

[resume session Thursday, June 22, 2017] :

"24 Hours at North Fork" May 24, 1958 **** A-





I really like this episode if only because Jacqueline Scott guest stars as a woman who has taken up the Mennonite way, a farming clan that blight-resistant corn seed from Crimea. I always liked her strong presence, especially in the hour black & white *Gunsmoke* 1964 episode titled, "Kitty Cornered." Jacqueline plays outspoken and beautiful Stella Damon who competes against Kitty in the saloon business. Other familiar guest stars are in this *HGWT* episode such as Hank Patterson and Karl Swenson. Good casting here, particularly Morris Ankrum as the non-violent head Mennonite, Mr. Bruckner. And Paladin tells him at twelve minutes into the video, "Trouble is my profession."

-00:50 thru 1:25 : “The Street” (*HGWT*).

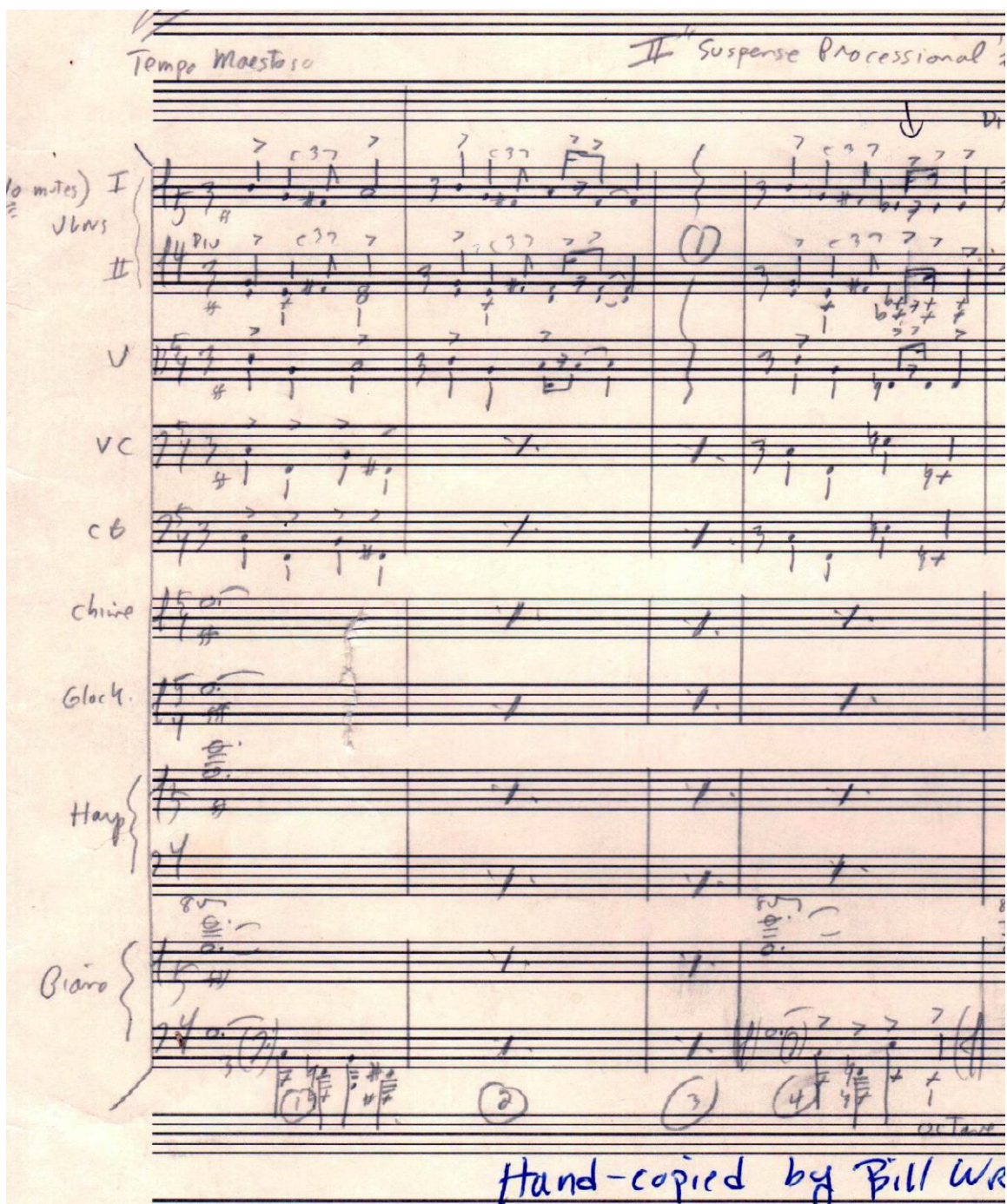
-9:37 thru 10:11 : “Badman” (*Western Suite*) Bars 16-20, 26-29.
Scene: Somebody torched the Bruckner wheat fields.

-10:13 thru 10:26 or Chapter 2 from :00 to :13: "Climax Prelude."
Scene: Aftermath of the fire. This music & scene follows a commercial break.

-18:20 thru 19:11 : “Rain Clouds” (*Western Suite*). Scene: Tildy’s (Jacqueline Scott) father appeals to Paladin to help his daughter.

-19:12 thru 19:22 : #1089J "Sneak & Finale No. 4" by Garriguenc.

-19:23 thru 19:39 : “Suspense Processional” (*Walt Whitman*). Scene: The Mennonites carriage into town. Interesting using this cue from an old radio show for this scene. It fits the character of the scene (focus on the Mennonites). See image of this music immediately below:



-19:49 thru 20:22: "Badman" (*Western Suite*)

-20:46 thru 21:07: "Trouble No. 2" (by Rene Garriguenc). Scene: The henchman uses Tildy as a shield against Paladin.

-21:08 thru 21:31 : "Tension & Fight" (by Rene Garriguenc). Cue # 185, Bars 1-4, 7-8. CBS 8-46-D. This is a very nice Herrmannesque cue, one

you'll hear in later episodes. Scene: Paladin takes off his holster and gun; ready to fist fight the guy instead. The actual fight scene music edit I cannot identify at the moment.

CBS Box 2 #185 "Tension & Fight" Rene Garriguenc CBS 8-46-D

ante - (P2) (P3) Furioso 150
 01011 CBS 8-46-D
 alle vivace

Hr 2
 1
 2
 3

Tpts
 1
 2
 3

Pos
 1
 2
 3

Tuba

1 2 3 4 5 6 7 8 9 10

-24:54 thru 25:22: "Dramatic Finale" (by Rene Garriguenc). Cue # 187, all 10 bars, :30 duration. Definitely another Herrmannesque cue by Rene. Excellent! And it is a sweet finale ending with not one kiss but two kisses! Note: I've already given an image of this music earlier in either "The Teacher" or "The O'Hare Story" episodes (or both!).

"Silver Convoy" May 31, 1958 ** D+





Compared to so many fine episodes, this one is somewhat substandard. At best I'll give it two stars but as a D + rather than a simple C (as in "Common!"). In fact this is the first of the final three episodes of Season One, and they are all rather weak. I believe the writers and stars all desperately needed a vacation because the stories and acting appeared rather tired. "Silver Convoy" was written by Ken Kolb but it lacks both substance and a sense of fun. Paladin goes to Monterey to investigate the disappearance of a man who was rumored to have been a prisoner of a silver mine owned by Don Francisco. The only interesting segment is the use of "The Chase" cue from *Police Force*.

16.	371	"The Chase"	:00-1:45	heavy tympani	1:58
	(take 1)	Bernard Herrmann		figures alternates	
				with staccato brass,	
				extremely dramatic	
			1:45-1:58	Sneak to short tag	

-6:11 thru 6:14: "Dramatic II" (*Western Suite*) Bar 1. Scene: Paladin shows the Don his signature trademark card.

-10:49 thru 11:32 : "Dramatic I" (*Western Suite*) aka "Prelude, Bars 1, 1-8, etc. Scene: The senorita (played by Barbara Luna) is chased by the Don's son.

-20:24 they 22:03 : "The Chase" (*Police Force*) cue # 371, slower version. Scene: Paladin and the senorita are chased throughout the winding alleys and dark places of the ranch.

Belice Force # 371 XIII The Chase CBS VIII 46A July 157 Rome on writer Reel 2A

all gro (1-160)

3Tpts
4Hos
3Lcs
(Hand mallets)

19 20 21 22 23 24 25 26 27 28

29 30 31 32 33 34 35 36 37 38 39 40 41 42

“Deliver The Body” June 7, 1958 ** C +



The only distinction in this episode is the primary guest star, James Franciscus as town lawyer, Tom Nelson. R.G. Armstrong also returns as a guest star in the role as Mayor Lovett. I liked the episode better than “Silver Convoy,” however. It has more energy.

-6:48 thru 6:56 : “Middle Lead-In (Climatic Lead-In)” cue # 217, Bars 1-2. Scene: Paladin is quite sarcastic towards the mayor’s two henchman. He said for him to leave his men in town “in case anything fierce happens, like a dog fight.”

-6:57 thru 7:23: “Quiet Street” (by Rene Garriguenc). Cue # 176, CBS 8-56-C, Bars 13-18, 23-24. Complete cue is 24 bars, 1:24. The written score is located in Box 1 in the CBS Collection at UCLA. There are a fair number of instances where you hear this music in *HGWT* but I thought I would mention it here because it is a good segue from that Herrmann fragment to this fragment of a cue by Garriguenc. Scene: Paladin enters the lawyer's office.

-9:25 thru 9:37 : CBS cue #1089I "Sneak & Finale No.3" by Rene Garriguenc. Scene: Before leaving the lawyer's office, Paladin says, "Malcolm, don't let your conscience keep you from sleeping. I'll bring him back in one piece if I can--if he lets me." Commercial break follows.

-9:40 thru 10:04 : “Travel III (The Meadows)” [*Western Suite*] Bars 49-54.

-13:08 thru 13:20 : “Travel III” once again.

-13:21 thru 13:47 : Seque to a few bars of "The Waiting" (*Western Suite*).

Western Suite # 460 *The Waiting* CBS

Largo (♩ = 40)

3 Fls
3 Obs
3 Cls Bb
B.C.L.
3 Fgs
Susp. Cy.
Hp

pp
ff
acc
acc

1 2 3 4 5 6 7 8

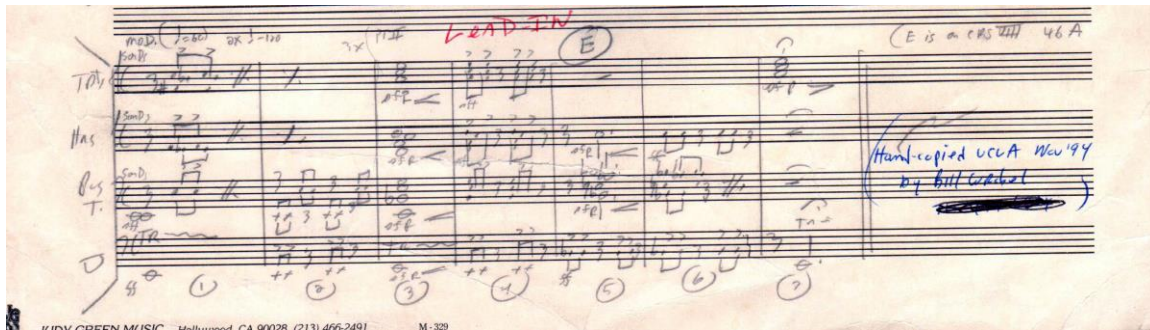
8. 458	"Travel III" (The Meadows) Bernard Herrmann	Warm, bucolic woodwinds over harp ostin. - neutral b.g. slight suspense elements andante motion	3:23
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-19:06 thru 19:17 : "Sneak & Finale No. 4" Rene Garriguenc. Paladin decides to stay in town to wait for morning's trial.

-21:07 thru 21:26 : "Lead-In D" (*Police Force*) Bars 3-7. Paladin goes to his hotel room door but gets suspicious when he smells cigar smoke on the other side of the door.



-21:27 thru 21:49 : This seques to "Lead-In E" (*Police Force*) Bars 1-2, 5, 10-11.



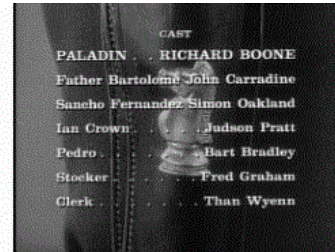
-22:10 thru 22:37 : "Lead In F" (*Police Force*). Edited sequence.

-24:10 thru 24:19: CBS cue #191 "Trouble No. 2" by Rene Garriguenc.

-24:20 thru 24:32 : seque to "Gunfight" bars from *Western Saga*.

-25:07 thru 25:21 : I believe this is an end tag from the HGWT pilot but I am too tired to look anymore for brief quotes. Time for a brief break!

“Statue of San Sebastian” June 14, 1958 ** C



John Carradine stars as Father Bartolome, and Simon Oakland as Sancho Fernandez. This is good casting but the story is something I am not too enthusiastic about. Come to think of it, Simon Oakland is rather miscast here as the Mexican bandit type (although I like Simon Oakland). He was better cast in the *Gunsmoke* episode titled “Overland Express” (May 31, 1958) as the American bandit, Jim Nation. Moreover, unlike the previous episode, it is practically devoid of interesting music. You can skip (*adios*) this episode of Season One if you are pressed for time but it's ok enough to watch at least once if only because of the nice location shooting.

-11:28 thru 12:14: “Travel” (*HGWT*) Bars 18-19, 21-23, 42-45. Scene: Paladin rides to the mine entrance and Sancho appears.

-16:06 thru 16:21 : CBS cue #1089L "Neutral Sneak & Finale" by Rene Garriguenc. Scene: Sancho (Simon Oakland) demands sanctuary at the church.

-25:04 thru 25:12 : CBS cue #1089 G "Sneak & Finale No. 1" by Rene Garriguenc. Note that I showed the written music in previous episodes.

LIBRARY IX

REEL 58-E-ONE

(HAVE GUN WILL TRAVEL)

- | | | | | |
|----|-----------------------------|--|--|------|
| 1. | 1125
(part 1) | "Have Gun Punct. and
Background"
Theme: Bernard Herrmann
Arra.: Rene Garriguenc | Staccato brass bridge to
horn tail - <u>restricted</u> -
based on Have Gun theme | :09 |
| 2. | 1125
(part 1)
(muted) | Ditto | Ditto - muted | :08 |
| 3. | 1125
(part 2) | Ditto | Soft, dark neutral suspense
background | :27 |
| 4. | 1126 | "Have Gun Neutral Punct.
and Background"
Theme: Bernard Herrmann
Arra.: Rene Garriguenc | :00-:07 light punct. to tail
:08-:29 light staccato back-
ground neutral based
on Have Gun theme -
<u>restricted</u> | :29 |
| 5. | 1127 | "Have Gun Suspense
Tension"
Theme: Bernard Herrmann
Arra.: Rene Garriguenc | :00-:13 heavy, slow thematic
bridge to tail
:15-:30 dark, lonely, slightly
suspenseful background
:30-:56 dark stings to tail
cue is based on Have
Gun theme - <u>restricted</u> | :56 |
| 6. | 1128 | "Have Gun Neutral Mood -
Bridge to Background"
Theme: Bernard Herrmann
Arra.: Rene Garriguenc | :00-:11 neutral pleasant
bridge
:13-:45 neutral suspense BG
based on Have Gun theme -
<u>restricted</u> | :45 |
| 7. | 1129 | "Have Gun Action Bridge
and Background"
Theme: Bernard Herrmann
Arra.: Rene Garriguenc | :00-:13 heavy action bridge
:16-:47 ominous suspense based
on Have Gun theme -
<u>restricted</u> | :47 |
| 8. | 1130 | "Have Gun - The Prairie"
Theme: Bernard Herrmann
Arra.: Rene Garriguenc | :00-:15 dark neutral bridge
:17-1:11 dark neutral BG based
on Have Gun theme -
<u>restricted</u> | 1:11 |
| 9. | 1131 | "Have Gun Emotional
Dramatic"
Theme: Bernard Herrmann
Arra.: Rene Garriguenc | :00-:11 rich dramatic bridge
:14-1:04 soft emotional BG
somber, tragic based on
Have Gun theme -
<u>restricted</u> | 1:04 |

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CBS DAT(12-19-97)

CBS IX Reel 58-D-One(cont) THREE HOLE ORIGINAL VINYL DISC # 93

Cut 3	Luke Slaughter Signature(Jerry Goldsmith)	:07
4	" " " T. 2	:13
5	" " Closing	1:13
6	#656 Bridge to Background	:29
7	#658 Curtain	:17
8	#659 Overture to Background	:47
9	#660 Bridge to Background No. 2	:22
10	#662 Curtain No. 2	:19
11	#663 Overture to Bridge No. 2	1:20
12	#665 Curtain No. 3	:09
13	#1282 LANDMARK Finale(t. 3) (B. Herrmann)	1:42
14	#1282 " " (Coda only)	:30
15	#1282 " " (T. 5)	1:13
16	#1281 LANDMARK Opening Pt. 1 T. 1	:10
17	#1281 " " Pt. 2 T. 1	:46
18	#1281 " " " T. 2	:47
19	#1281 " " " T. 2	:50
20	#1269 Sergeant & The Lady Main Title T. 2 (J.G.)	:20
21	#1269 " " " T. 5	:19
22	#1269 " " " T. 7	:19
23	#1270 " " " END TITLE T. 2	:39
24	#1270 " " " " T. 6	:39
25	#1270 " " " " T. 1	:17
26	#1270 " " " ET T. 7	1:19

DAT ELAPSED 20:18(minus 1:00 Lead)Total 21:18

CBS IX Reel 58-E

Cut 1	Have Gun Punct. & Background Theme: B. Herrmann	:09
	Arra. R. Garrriquenc	
2	#1125 " " " (muted)	:09
3	#1125 " " " Pt. 2	:27
4	#1126 H.G. Neutral Punct. & Background	:29
5	#1127 Have Gun Suspense Tension	:56
6	#1128 " " Neutral Mood--Bridge To Background	:45
7	#1129 " " Action Bridge & Background	:47
8	#1130 " " The Prairie	1:11
9	#1131 " " Emotional Dramatic	1:04
10	#1132 " " Heavy Suspense	1:07
11	#1133 " " Emotional pathetic	:43
12	#1120 Ghost Town Sneak to Curtain 1st ending	:28
13	#1120 " " " 2nd "	:31
14	#1131 Ghost Town No. 1	1:51
15	# " " No. 2	1:34

DAT ELAPSED 36:44(Blank lead to 37:00)

(cont. next page)

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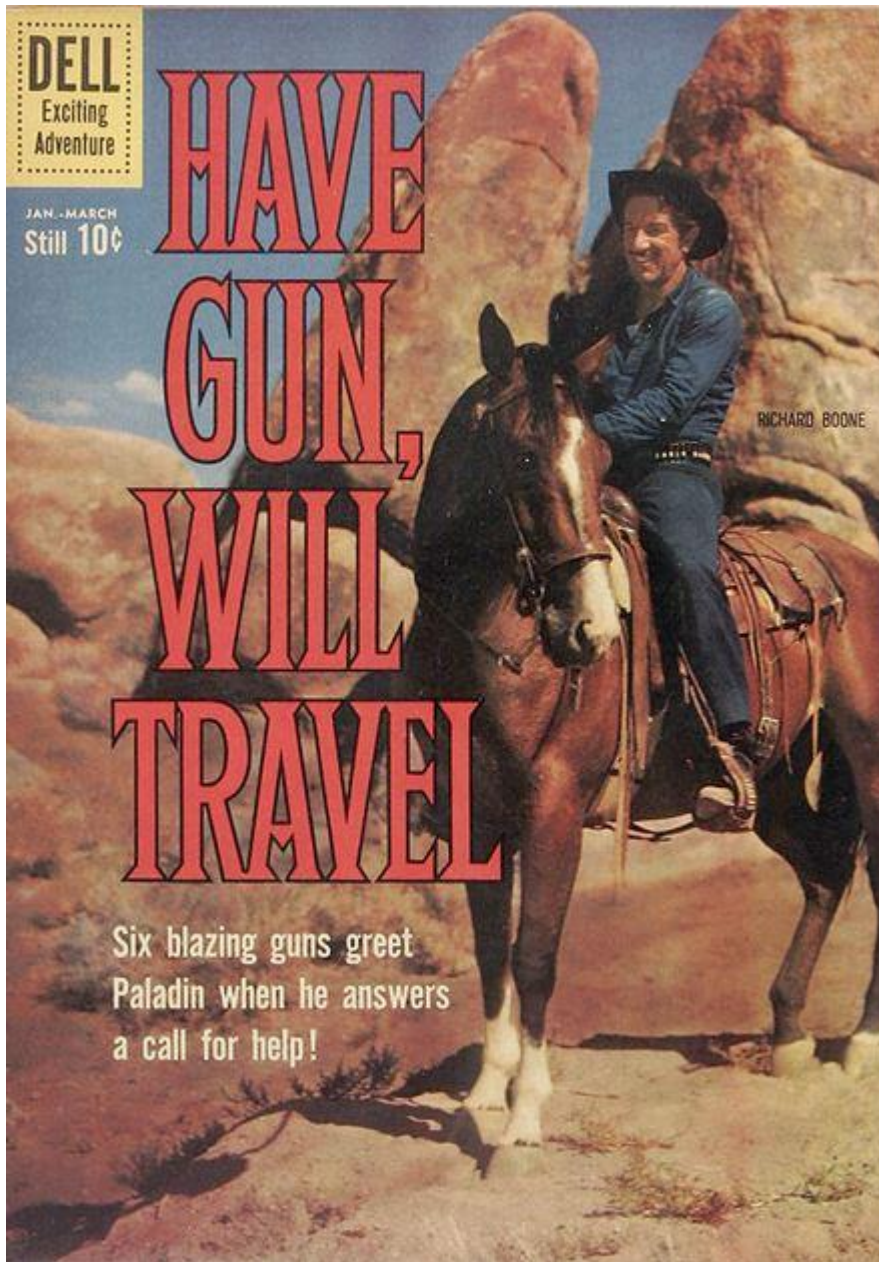
CBS DAT

CBS IX Reel 58-D-Four(cont. D-Five)

Cut 1	1089-A(HAVE GUN THEMATIC) Punct. No 1	:10
2	1089-B " " " Punct. No 2 T. 1	:08
3	1089-B " " " " T. 2	:08
	ETC ETC ETC	ETC
23	1089-L Neutral Sneak & Finale	:22
	DAT ELAPSED 47:00	

CBS IX Reel 58-D-Five

Cut 1	1091-A Perry Mason Horn cue	:06
2	1091-B " " " "	:06
	ETC ETC ETC	ETC
	1091-D " " " "	:16
	DAT ELAPSED 53:10	
	PLUS ABOUT 3 MINUTES OF GUNSMOKE(3 CUES)	
	1089-A Th. Punct. 1st ending	
	-END-	



[Season One pdf version final edit Sunday, June 25, 2017 at 12:39 pm]

...to be continued next pdf with Season Two.....